THE REPORT OF THE SASKATCHEWAN ARTS STRATEGY TASK FORCE

Presented to the Minister
Saskatchewan
Culture, Multiculturalism and Recreation

December 1990

91-01649/

December 1990

The Honourable Beattie Martin
Minister
Saskatchewan Culture, Multiculturalism and Recreation
Room 302
Legislative Building
Regina, Saskatchewan
S4S 0B3

Dear Mr. Martin:

We are pleased to present to you the report of the Saskatchewan Arts Strategy Task Force. The recommendations contained in the report represent our findings after consultation and deliberation which spanned the past year.

We wish to express our appreciation to the many interested people who attended meetings and presented briefs for our consideration. We trust that this report will be distributed widely and its contents discussed enthusiastically.

Your committment to the continued work of the Task Force illustrates your interest in determining the best course of action for the arts in the future. We encourage you to seriously consider all our recommendations and recognize the urgency regarding several key issues.

Throughout the past thirteen months, the workload has been intense but highly rewarding. We thank you for the opportunity to serve the arts community.

Respectfully submitted,

CONTENTS

INTRODUCTION ..... **iv**

I. Preface 1
II. Definitions of Terms 1
III History of Arts Strategy Development 2
IV. The Value of the Arts 3
V. Context of the Arts in Saskatchewan 5
VI. A Vision for the Arts 8
VII.. Barriers 10

RECOMMENDATIONS **12**

I. Status of the Artist 13
II. Structure 14
A. Arts Agency 16
B. Arms-Length Principle 17
C. Responsibilities of the Arts Agency, the Department of Culture, Multiculturalism and Recreation, and the Inter-Departmental Committee 19
D. Funding Responsibilities of the Arts Agency 21
Arts Agency 21
Discipline Committees 21
Aboriginal Committee 22
Discipline Boards 22
E. Other Agency Responsibilities 24
Facilities Planning 24
Promotion and Marketing 27
Touring 27
Cultural Industries 28
Permanent Collections 29
F. Arts Councils 31
III. Funding 32
IV. Education 35
School of the Arts 35
Formal Educational System 35
Artist-in-Residence 39
V. Volunteers 40
VI. Communications 41
VII. Festivals 42
VIII. Tourism 43
IX. Municipalities 44
X. Libraries 46
XI. Saskatchewan Museum of Aboriginal Artifacts 47
XII. Policy 47

IMPLEMENTATION **48**

REFERENCES **50**

APPENDICES **51**

I. Briefs Presented at Public Hearings 52
II. Briefs Submitted But Not Presented at Hearings 54
III. Saskatchewan Arts Strategy Task Force Members 55

INTRODUCTION

I. PREFACE

"they are all ready
to be found, the legends
and the people, or
all their ghosts and memories,
whatever is strong enough
to be remembered."

—John Newlove ("The Pride")

Artists and art existed on the western plains and in the northern parklands long before the place where we live was drawn on a surveyor's map and called Saskatchewan. The landscape, north to south, still resonates with the signs of an artistic hand and spirit, from the Indian rock paintings on the cliffs along the Churchill River to the huge turtle effigy made from field stones west of Minton. The indigenous peoples related spiritually to this place and expressed their insights in sculptures, paintings, music, stories and dance before the arrival of settlers, surveyors and politicians. Over a hundred years ago, the Métis wrote songs to commemorate Louis Riel and the battle they fought along the South Saskatchewan. Among the early immigrants themselves, there were fiddlers and painters, writers and actors. One pioneer woman, who remains anonymous and who probably would not have called herself an artist, wrote of her early days of hardship: "We had to make the quilts fast so the children wouldn't freeze. We had to make them beautiful so our hearts wouldn't break."

The need to create something beautiful, something long lasting, something that speaks of the landscape of home (so our hearts won't break) has always been a part of humankind. It exists and will find expression wherever the spirits of men and women remain alive. Our challenge as a country and as a province, as individuals and as members of a community, is to see that this expression is nurtured, that the arts do not merely survive but flourish, for in our paintings, songs, dances and poems we see who we are, where we have been, and where we want to go.

II. DEFINITIONS OF TERMS

"The artist and the audience are in a necessary
communication, an ongoing process of 'becoming,'
of change. Perhaps it could be likened to a dance of
life."

—Marline Zora

A recurring issue in any discussion of the arts and culture is the very meaning of the words. To add to the confusion are the numerous, value-laden adjectives often attached to culture, words like high or low, popular or elite. Putting aside these qualifiers, the Task Force has found the universally accepted definition of culture as adopted by UNESCO to be the most useful. Culture, when referred to in this report, will mean:

> That complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man [and woman] as a member of society.

Art is not synonymous with culture although it has often been used that way. In the Cree, Saulteaux, Dene, Assiniboine and Dakota languages, art and the artist are so intertwined with all aspects of daily life that no one word defines the person who creates or the activity he or she engages in. Western society and the English language, perhaps unfortunately, do make distinctions that define both the activities of art and those who practice them. For the purposes of this report, we have accepted the definition proposed by the Saskatchewan Arts Board:

> Art exists when an individual or individuals, through the use of imagination, intellect, and instinct, create an original work which contributes to our private and public deliberations on aesthetics and existence; such work invites serious critical response within the context of the history and the potential of the particular art form.

In consultation with several members of the arts community, we have also developed a working definition of the word artist:

> A large number of people engage in artistic activities for education, entertainment and recreation and for the benefits that creative expression brings to themselves as individuals and to their communities. They are to be distinguished from professional artists who demonstrate the commitment to make their vocation, life's work, and/or livelihood, the creation and/or performance of art.

A simpler, tongue-in-cheek definition comes from playwright Rod McIntyre: "Professional artists make art and try to get paid for it."

Finally, the term "artistic community" used throughout this report should be clarified. It is an all-inclusive description designating individuals and groups involved in the arts: the professional, amateur and avocational artist, arts educators, critics and journalists, the audience, administrators, volunteers, presenters and dealers, facility managers, artists' managers and agents, sponsors, producers, archivists, suppliers, and others working in the arts industries.

III. HISTORY OF ARTS STRATEGY DEVELOPMENT

> "I'm not using power in political terms but power as a centre, a base for me to be able to sit here and know I have some control over my own destiny. It's a sense of knowing that right here is my community and I am responsible for doing something to change it."
>
> —Maria Campbell (Plainspeaking)

In 1989, the Department of Parks, Recreation and Culture began the formal development of a specific strategy in the area of the arts. With the goal of establishing a plan for the future of the arts in Saskatchewan, a steering committee was formed with representatives from the Department, the Saskatchewan Arts Board, the Saskatchewan Council of Cultural Organizations (SCCO) and the Saskatchewan Arts Alliance. The Steering Committee's major recommendation was the establishment of a task force independent from government and chosen from the arts community in the province.

In June, 1989, the Minister of Culture, Multiculturalism and Recreation, invited the arts community in Saskatchewan to submit names for his consideration for appointments to the Task Force as described by the Steering Committee. On November 3, 1989, he announced the establishment and membership of the Saskatchewan Arts Strategy Task Force with a mandate to review all aspects of the arts in the province. The first agenda item for the new Task Force members was to clarify the terms of reference. The group determined that it would not suggest specific solutions for the internal problems of any agency or organization within the arts community. Rather, they defined their responsibilities as follows:

1. To elicit comments, analysis and recommendations for future direction from people throughout the province.
2. To evaluate the current state of the arts in Saskatchewan.
3. To determine what is needed to ensure a creative, supportive climate for the arts in Saskatchewan.
4. To review current legislation, policies, structures, programs and practices of the Government of Saskatchewan, its corporations and agencies, which relate directly and/or indirectly to the arts.
5. To receive and examine other relevant models and examples from outside the province.
6. To prepare a final report for submission to the Minister, Saskatchewan Culture, Multiculturalism and Recreation, containing the findings of the Task Force on the Arts along with recommendations for government policy.

The Task Force began its consultations in February when the members met with those who shared an interest in a specific category of the arts. Five informal discipline dialogues took place: one in each of the literary and visual arts, two in the performing arts (theatre and dance; music, voice and opera) and one which brought together festivals, film and video, sound recording and any arts that did not fit into one of the other four categories. A total of 175 people attended the discipline dialogues.

Following these meetings, the Task Force held a series of thirteen public hearings, in La Ronge, Prince Albert, Yorkton, Humboldt, Melfort, Weyburn, Regina, Moose Jaw, St. Walburg, Swift Current, North Battleford, Kindersley and Saskatoon to gather information specific to individuals and organizations. With some sessions running concurrently, these hearings, which generated 220 briefs, were completed on April 21, 1990. (See Appendix A. and B. for a complete list of briefs.)

Following the public consultations, members of the Task Force met to discuss what they had heard from the public and the arts community across the province, to review past policies, to examine models of arts funding from jurisdictions outside Saskatchewan, and to exchange other related information and their individual experience and knowledge. What they had heard, read, considered and discussed led to an articulation of their vision for the arts in the province and an identification of barriers and finally, proposals that would help create a healthy and thriving arts community. The remaining sections of this report present the findings and recommendations of the Task Force.

IV. THE VALUE OF THE ARTS

> "The arts tell us about ourselves and others. They record occurrences, hopes, beliefs, dreams, visions and memories....[They] broaden our thinking, challenge our skills and increase our sensitivity."
>
> —St. Walburg Allied Arts Council

Underlying the findings and recommendations in this report are a number of values shared by the members of the Task Force and supported by the majority of briefs and presentations at the public meetings. First and most important is the ***fundamental value of the arts and artists in Saskatchewan.***

It is easy to be cynical about the phrase "quality of life" because it has been used in so many documents to the point of cliché. But in brief after brief, organizations and individuals have underlined this central belief: that the arts are essential for a community's and an individual's pride and sense of self, for the quality of life of both rural and urban people.

How does a large province with a small and shrinking population preserve its unique identity when throughout North America, we are watching the same movies, buying the same commodities, reading the same books? One answer to this question is for us to turn to Saskatchewan artists for an affirmation of our values, aspirations and identities.

No doubt individual artists take a great deal of satisfaction in the knowledge that statistics affirm the economic impact of what they do, even though they as individual workers continue to be among the lowest wage-earners in Canada, their annual income below any other group except old-age pensioners. (This irony will be dealt with later in the report.) But without losing sight of the financial contributions of the arts to the national and provincial economies, the Task Force and artists themselves have emphasized another set of values. How do you quantify a play that makes someone in the audience aware of his own racism and challenges him to change? How do you put a monetary value on a painting that shows the viewer the world around her in a new and meaningful way? As poet Mick Burrs stated in his brief to the Task Force, art is what "sustains us as beings who seek meaning and purpose in life beyond mere survival."

The economic impact of the arts has been the topic of numerous federal and provincial studies over the last decade. According to a report published by the Department of Culture and Recreation in 1985, the arts and other cultural industries inject $280 million annually into the provincial economy. And it isn't just paintings, books, music and plays that are being created in the area of the arts. It is also jobs. There are 60% more jobs in the arts and cultural industries than there were ten years ago. In a time when many other sectors are slowing down, this is an amazing growth, one that no government can afford to overlook.

At present, arts and cultural industries employ approximately 300,000 people in Canada, 10,000 in Saskatchewan alone. The occupations ranging from librarians and printers to musicians and gallery workers are diverse and cost-effective. In fact, the Department report concludes: "For each dollar invested, cultural activities have three-and-one-half times the job creation capacity of other industries."

Statistic Canada figures have shown that while it costs $101,000 to support a single job in manufacturing, that single job in the cultural sector can be supported for only $17,000 (Word for Word, p. 19). And for each dollar government invests, it is not unusual for it to recoup 86 cents through its various taxes.(Economic Impact of the Arts in BC, 1979, published by University of Victoria's Centre for Public Sector Studies—referred to in Word for Word, p. 18).

In other words, government investment in the arts has paid off more than anyone—even those directly involved in arts sales and production—could have predicted. Without reservation, we can say that what's good for the arts is good for Saskatchewan. In 1990, for example, the Regina Symphony Orchestra's budget was $847,300 of which 95% was spent within the province on goods and services, salaries, rent, and production costs.

The Task Force members also prize ***the role of the artist as an active participant in his or her community.*** Artists are not rarefied beings isolated from the rest of the world. Their creative work depends upon an on-going dialogue with others who live and work in the same place. And what artists do is indeed work. The painter Allan Sapp describes the process he goes through to create his pictures: "People gotta' work up a sweat, gotta' get the feel of what they're doing. I work up a sweat painting at nights..." (A Cree Life, p. 104.)

Other values that form the basis of the Task Force's recommendations include ***the significant contribution of Aboriginal art and artists, the role of the amateur practitioner of the arts as well as the professional, the central role of women in the arts and the healthy diversity of the Saskatchewan arts community.*** The Task Force also affirms the strong sense of community that is so necessary in the arts sector in Saskatchewan and ***the importance of the audience and its critical awareness.*** They believe strongly in ***the public's right to access and participation*** in the arts wherever they live, in ***financial stability for artists and arts organizations and in the principle of arms-length funding supported by tax-based dollars.*** All of these beliefs will be dealt with in more detail in the remaining sections of this introduction.

V. CONTEXT OF THE ARTS IN SASKATCHEWAN

"Motivation is the key....There is little to entice dancers, choreographers, musicians and designers to make any serious career commitment to dance in Saskatchewan."

—Yevshan Ukrainian Folk Ballet Ensemble

"Risk-taking is becoming a privilege rather than a necessity."

—25th Street Theatre

The arts cannot be looked at in isolation. What happens provincially, nationally and globally, affects the lives of artists in Saskatchewan as it does the lives of their neighbours, and it affects the art they produce.

Levels of Funding

Across Canada the arts, which have been on the cutting edge of society, are now hovering on the financial edge. Governments at all levels do not spend much money on the arts and culture. A study commissioned by the Writers' Guild of Alberta gives us a compelling illustration of the habitual underfunding of the arts compared to generous government support of other industries and corporations. "Consider this: The grand total of all direct grants and subsidy assistance received from the federal treasury by all of Canada's approximately 9,000 professional and nonprofessional writers in 1983, was merely equivalent to what the federal government gave to Dome Petroleum for just over 30 working minutes of its entire 1983 operating year." (Word for Word, p.20.)

The arts have survived, despite inadequate funding, because they have been subsidized by employees of arts organizations and by artists themselves, the most chronically underpaid workers in the country.

Funding of Amateur and Professional Sectors

Brief after brief identified a crisis in funding for artists and professional arts organizations. The Saskatchewan Arts Board has been consistently underfunded, and its clients—professional artists, arts organizations and companies—are the ones in the most financial difficulty.

The Arts Board has indicated that more than double its 1989-90 budget is required to stabilize professional arts organizations and to keep artists working in Saskatchewan. If the present state of inadequate funding for the professional sector continues, theatres and dance companies will go under, books will not get published, individuals will not have the financial means to produce their art, and an increasing number of artists will leave the province.

Saskatoon's Persephone Theatre provides an illustration of what is happening in the professional sector. In 1972 the theatre employed 72 actors. By 1986 that figure had dropped to 57, and by 1990, only 36 actors were employed, a 50% decrease in a little under 20 years.

The disparity between tax-based and lottery dollars has led to an unhealthy imbalance and a sense of competition between the amateur and professional sectors. Yet arts organizations funded through the SCCO are also suffering cut-backs. The 1990-91 budgets of most organizations dependent on lottery dollars have been reduced on the average by a minimum of 10% from the previous year.

Programming Decisions and Funding

In his brief to the Task Force, Tibor Feheregyhazi, the Artistic Director of Persephone Theatre, drew attention to one of the effects of chronic underfunding—the limitations it imposes on artistic choice and quality. "The financial considerations outweigh the artistic concerns. I am forced to choose plays solely on the basis of the number of actors....[There is] no time and money to work with playwrights at developing new scripts...."

Although everyone must be fiscally responsible, decisions made purely for economic reasons may over-ride aesthetic concerns. The possibility of instant success at the ticket counters and cash registers can take precedence over long-term development and artistic values.

Locally produced art that questions as well as reflects community standards particularly suffers. It is less risky and costly to produce a play, for instance, that is in the established repertoire or has already received critical approval somewhere else. The danger is that the Saskatchewan arts audience will be denied access to art that provokes discussion and leads to new ways of seeing the world. As well, when artistic choice is limited because of severe financial constraints and the fear of offending private or public sponsors, the climate essential for the creation of new art turns cold and inhospitable.

Aboriginal Context

Saskatchewan has a large and growing Indian and Métis population. No policies in any area, including the arts, can be developed without Indian and Métis participation on their own terms.

Non-Aboriginal members of the arts community must re-examine their ways of thinking about art. Indian and Métis art forms have been excluded from the fine arts category in the past because previous definitions have been too narrow and Eurocentric. Art institutions and organizations must recognize that Aboriginal art is inextricably woven into the fabric of Aboriginal culture and it cannot be separated.

At the same time, the development of Aboriginal artists and art has suffered because of racist attitudes. A provincial arts strategy must affirm and strengthen the significant role of Aboriginal artists and art in Saskatchewan.

The Role of Women in the Arts

Over the last two decades, numerous studies have documented vast changes in the family structure. Now most Canadian women work both inside and outside the home, many of them as single parents. These changes within the family have had a direct impact on the arts where women far outnumber men as volunteers. With more women entering the labour force as well as continuing their work in the community, it is no surprise that numerous briefs identified volunteer burn-out as a major problem in arts organizations.

Not only do women provide hours of volunteer labour, but they also make up the majority of audiences, practitioners, purchasers and readers, as well as students in the humanities and the fine arts. Without their support, arts activity would come to a halt. Yet women continue to be under represented on municipal councils, recreation boards and university faculties where decisions affecting the arts are made. A question that must be raised in this politically male-dominated environment is do the arts lack prestige because they are considered a woman's concern? Any strategy for the arts in Saskatchewan must recognize and validate the vital role of women.

Canadian Identity and the Media

Most Canadians spend at least 28 hours per week watching television (Linking Artists and Audiences, p. 152). In other words, they spend the vast majority of their leisure time consuming images of popular culture imported from the United States.

These images are not confined to television but dominate every aspect of our society, so much so that individuals feel the daily erosion of what it means to be Canadian. To put it simply, because of our smaller market it is cheaper to import art than to make it here, cheaper to buy a book written and published in the United Sates than to print and market a local one, cheaper to produce the latest Broadway hit than to develop a new Saskatchewan play.

A vast number of Canadians of all age groups have developed a preference for American cultural products. Art produced in this province and the rest of the country is often labelled second-rate because it differs from what we are used to—the ubiquitous images of popular

culture that cross our border. Canadians have developed an inferiority complex that has led to a lack of confidence in who we are and what we create. It has had a profound influence on how we perceive and respond to Saskatchewan art.

No other country in the developed world allows the foreign cultural penetration—indeed domination—to the extent we experience in Canada. Our culture is every bit as significant as any other country's, but without the means to control the creation, dissemination, and discussion of the creative aspects of our culture, we will never come to realize and affirm the value of ourselves.

With the notable exception of CBC Radio, the popular electronic and print media rarely provide us with sufficient coverage and in-depth information that provoke thinking and analysis in the arts. In fact, art inspired by the particularities of Saskatchewan is one of the few antidotes to superficial, mass-produced, global images. Art from this place reminds us that freedom of choice and individual identity mean more than choosing Tide over Sunlight from the grocery shelf.

VI. A VISION FOR THE ARTS IN SASKATCHEWAN

"The day we realize that there is no such thing as turf, that everything is overlapping, that we all work together, I don't think we'll need too many task forces."

—Prince Albert Multicultural Council

"Undoubtedly, the arts will flourish only in municipalities, provinces and countries where the arts are acknowledged, celebrated and embraced by the society."

—City of North Battleford

With a sense of optimism and a commitment to the future of Saskatchewan, the Task Force members have articulated their vision of an ideal environment for the arts:

1. that as a society we have confidence in who we are, what we are and where we are; and that we have ownership of our culture, including the arts;

2. that we have the courage, responsibility and political will as individuals and a community to support art, and that commercialism and popularity will not determine the value of that art;

3. that we have developed circumstances that empower both Aboriginal and non-Aboriginal artists;

4. that artists in all disciplines are able to earn a living from the making of their art;

5. that a continuing and open dialogue exists among artists in Saskatchewan, Canada, and the rest of the world, and that creative ideas and expression are exchanged;

6. that the arts community in the province continues to be diversified but is also united, working together toward common goals;

7. that from early childhood on, the arts are an integral part of the lives of Saskatchewan people;

8. that resources for training and education in the arts are available;

9. that the expanding audience for the arts in Saskatchewan is open, informed, enthusiastic and demanding;

10. that everyone in Saskatchewan, regardless of where he or she lives, has opportunities to engage in the arts;

11. and finally, that a respected critical community has grown along with the artistic community.

In this new Saskatchewan, the arts are not peripheral but central to the main concerns of life.

VII. BARRIERS

> "When I finished high school, I wanted to be a writer, but I had never met a writer and had no idea how one would earn a living. So I went off to the University of Saskatchewan to become a pharmacist."
>
> —Robert Currie

In the past fifteen years, numerous studies from the Applebaum-Hebert Report to SaskARTchewan have envisioned the kind of environment that would foster the arts, but nowhere, federally or provincially, has this environment become a reality. Why is this so? What is standing in the way of such a vision being realized? The Task Force has identified a number of barriers that have prevented recommendations from moving off the page into the realm of political and public action.

These barriers include a ***lack of political will*** at all levels of government and ***a widespread perception that the arts are non-essential.*** Although no politician expects health care or highways to pay their way, let alone make a profit, we have heard that the arts should be able to support themselves. Highways and health care supported by tax-based dollars are essential to the well being of the province. So are the arts. Failure to acknowledge this reflects a political and public lack of understanding of the crucial place of the arts in our society.

Too often the arts are viewed as expendable commodities valued solely for their selling power or their tourist-dollar potential. An approach to ***the arts based on market imperatives*** has meant that immediate success takes precedence over long-term development, an attitude reflected in the way the arts are funded. Arts organizations and individuals present their budgets annually, never knowing from one year to the next how much money they will receive. ***This method of funding is itself a barrier to long-term planning and stability.***

In all disciplines of the arts, organizations suffer high staff turn-over and burn-out because of the ***inadequate salaries of arts administrators***. As a result, few organizations are able to attract and hold experienced personnel who would provide continuity and stability.

Other problems in the area of funding are ***the lack of understanding of the arms-length principle and the jury system***, and ***the shortage of corporate support*** for the arts in Saskatchewan.

Isolation is also a hurdle to future arts development. Our small and scattered population makes equal access to the arts difficult if not impossible in rural areas. As well, Saskatchewan residents as a whole feel cut off from the rest of Canada, the large arts industries, facilities and media centres located elsewhere, and the new technologies. This sense of isolation is fed by ***the paucity of Saskatchewan content*** in our schools, in the "national" media, in touring arts performances and in the marketplace.

In addition, segments of the arts community are isolated from one another. There is ***little communication*** among government departments and agencies involved in the arts, the Arts Board and the SCCO and their client groups, or among Aboriginal and non-Aboriginal artists. ***Lack of cooperation*** has caused overlapping and inefficiency in the administration of the arts, confusion among client groups, an imbalance in arts funding, and a weakening of lobbying power.

Promotion and marketing of the arts are serious problems in the province and the country. It is difficult to purchase Saskatchewan books, for example, outside of the large urban centres. The ***low profile and status of artists*** within our communities have led to a ***misunderstanding of individual artists' contributions*** to the places they live and work in.

The lack of arts training, including administrative training, is a major obstacle to arts development. Although the area of writing, at least until the collapse of the Saskatchewan School of the Arts, has benefited from a wide range of workshops for both established and beginning writers, other disciplines have not. In dance, for example, those wishing to be professionals must leave the province. Those who seek formal training in the area of arts administration must also leave. There is a similar ***shortage of educational programs*** that would develop an informed audience and a learned critical response. Both rural and urban areas ***lack adequate facilities*** for the training of artists and their audiences or for the performance, display and marketing of art.

Finally, municipal recreation boards across the province have tended to give ***priority to physical recreational activities*** over artistic ones. Most recreation directors ***lack training in the area of the arts.*** This preeminence of sport over culture is reflected in the municipalities' facility and program planning and budgeting.

All of these barriers, including ***too many studies and too little action***, have tested the patience of the arts community. In a recent article in the CAR-FAC newsletter, visual artist Gary Young describes how the word <u>future</u> in cultural planning has come to mean "a methodology of postponement, a denial of the present, a seduction of promise...and the primary obstacle to change." The obstacle to change is what we ultimately have to overcome to make a commitment to the arts a tangible and empowering reality.

RECOMMENDATIONS

"The true value of art in our society lies in its centrality to so many areas of human activity."

—The Saskatchewan Arts Alliance

I. STATUS OF THE ARTIST

Throughout this report, we have spoken of the tremendous benefits the arts bring to individuals, communities and the province as a whole. The Task Force believes the inherent values of the arts take precedence over the economic ones, that the arts should exist for the richness they bring to all our lives. As Globe Theatre stated in its brief, "Our art is part of each of us, whether performer or audience." However, we have also drawn attention to the major contributions of the arts to the economy. All the statistics show that the arts are not a burden but a significant contributor to economic growth.

Ironically, artists themselves—the most important members of the arts community—are not doing well financially. They remain one of the most poorly paid groups of workers in the country, the majority of them earning the largest percentage of their income from sources other than the production of their art. Yet without them, there would be no arts administrators, no arts industries, no arts organizations, no government ministers and staff responsible for the arts. Without the artist, an industry that generates $3,143,000,000 in Canadian wages and salaries would collapse (statistic from "Facts on the Arts" in Art Action).

In its three-year plan, the Saskatchewan Arts Board stated that in spite of their major contribution, artists continue "to work without security or social programs, and to be forced to compete for inadequate levels of support." A study commissioned by the Ontario Arts Council concluded that "More than half (54%) of self-employed artists had no taxable income in 1980" ("Facts on the Arts").

Artists are also disadvantaged in their social status. Participants in a recent federal Department of Communications study ranked artists lower in prestige than other workers with comparable levels of education and job effort. Clearly the inequities facing artists, even our most distinguished and talented ones, must be eliminated.

The report from the federal Department of Communication's Committee on the Status of the Artists states: "The members of the Committee are firmly convinced that the current circumstances of artists are inequitable and that the measures recommended here to improve the socio-economic status of Canadian artists can be implemented without prejudice to other groups in society" (p. 1:7).

Along with artists and professional organizations presenting briefs on the arts in Saskatchewan, the Task Force believes that the status of the artist is an issue of primary importance, one that has an impact on every aspect of the arts. It therefore strongly supports the Canadian Artists' Code, the federal legislation dealing with the status of the artist. Although this legislation covers areas of federal jurisdiction, such as income tax and unemployment insurance, there are other areas of legislation affecting the artist that fall within provincial jurisdiction. In his brief to the Task Force, Patrick Close, the Saskatchewan Representative of the Canadian Conference of the Arts, listed some examples of provincial responsibility, including:

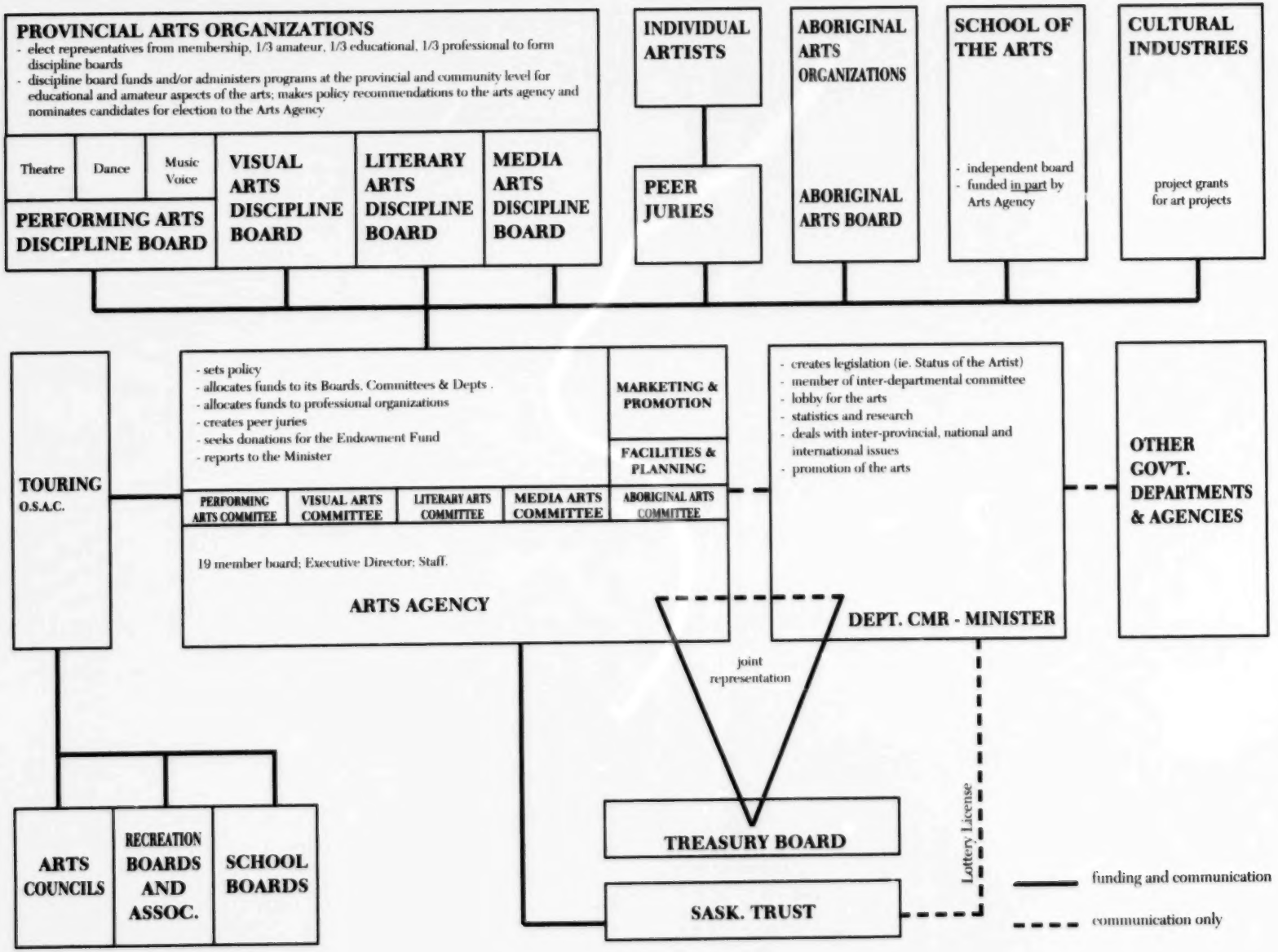
-"occupational health and safety;
-education and continuing education;
-[provincial] taxation;
-collective bargaining;
-labour legislation;
-[provincial] funding for the arts;
-special interests, such as multiculturalism,
native peoples, affirmative action;
-capital costs for cultural facilities."

The provincial government can show its commitment to improving the status of the artist in Saskatchewan by supporting the Canadian Artists' Code and by enacting legislation in areas that fall within its jurisdiction. To ensure the improvement of the socio-economic position of the artist in Canada and Saskatchewan, the Task Force recommends the following:

RECOMMENDATION 1:
That the Government of Saskatchewan support the adoption of the Canadian Artists' Code, and using it as a basis, enact comprehensive legislation on the status of the artist as it relates to areas under provincial jurisdiction.

II. STRUCTURE

In its brief to the Task Force, the Saskatchewan Council of Cultural Organizations asked: "Is it realistic to think that a province of one million people can support two organizations based on public funding and so substantially independent of one another?" This question stated in various ways was raised in meeting after meeting across the province. Along with the majority of organizations presenting briefs, the Task Force has concluded that the current structures have led to segregation, competition and administrative duplication within the arts community and a crisis within the professional sector. If we are to make any advances in the arts over the next two decades, we must share funds and leadership, drawing together talented people from all areas of the arts.


PROVINCIAL ARTS ORGANIZATIONS
- elect representatives from membership, 1/3 amateur, 1/3 educational, 1/3 professional to form discipline boards
- discipline board funds and/or administers programs at the provincial and community level for educational and amateur aspects of the arts; makes policy recommendations to the arts agency and nominates candidates for election to the Arts Agency
Theatre
Dance
Music Voice
PERFORMING ARTS DISCIPLINE BOARD
VISUAL ARTS DISCIPLINE BOARD
LITERARY ARTS DISCIPLINE BOARD
MEDIA ARTS DISCIPLINE BOARD
INDIVIDUAL ARTISTS
PEER JURIES
ABORIGINAL ARTS ORGANIZATIONS
ABORIGINAL ARTS BOARD
SCHOOL OF THE ARTS
- independent board
- funded in part by Arts Agency
CULTURAL INDUSTRIES
project grants for art projects
TOURING
O.S.A.C.
- sets policy
- allocates funds to its Boards, Committees & Depts.
- allocates funds to professional organizations
- creates peer juries
- seeks donations for the Endowment Fund
- reports to the Minister
MARKETING & PROMOTION
FACILITIES & PLANNING
PERFORMING ARTS COMMITTEE
VISUAL ARTS COMMITTEE
LITERARY ARTS COMMITTEE
MEDIA ARTS COMMITTEE
ABORIGINAL ARTS COMMITTEE
19 member board; Executive Director; Staff.
ARTS AGENCY
- creates legislation (ie. Status of the Artist)
- member of inter-departmental committee
- lobby for the arts
- statistics and research
- deals with inter-provincial, national and international issues
- promotion of the arts
DEPT. CMR - MINISTER
OTHER GOV'T. DEPARTMENTS & AGENCIES
joint representation
ARTS COUNCILS
RECREATION BOARDS AND ASSOC.
SCHOOL BOARDS
TREASURY BOARD
SASK. TRUST
Lottery License
funding and communication
communication only

Saskatchewan Arts Strategy

A. THE ARTS AGENCY

From the time of the Vichert Report released in 1979 to the present, individuals and organizations have called for a single arts funding agency in Saskatchewan. Such an agency would pull together the amateur, professional and educational sectors to work towards the realization of a healthy and thriving arts environment.

After careful study and consideration, the Task Force believes that one arms-length agency respecting and affirming the value of the professional, amateur and educational sectors would be the ideal structure for the future of the arts in Saskatchewan. The cornerstone of such an agency would be representation from the arts community as a whole. It would break down the boundaries that now fragment and separate. It would streamline administrative processes and create an integrated communications network in the diverse arts community. It would also simplify the now complicated budgeting processes each arts organization must go through every year.

Outside of the Department of Culture, Multiculturalism and Recreation, there are two main sources of provincial arts funding: the Saskatchewan Arts Board, which funds professional arts organizations and individual artists; and Sask Trust for Sport, Culture and Recreation, which funds member groups of the Saskatchewan Council of Cultural Organizations (SCCO) through the Cultural Advisory Committee. These organizations and the Department have office staff and volunteer structures to handle budget applications. The applicants themselves spend hours of staff and volunteer time preparing the necessary documents to receive funding from different sources, a process that brief after brief has identified as an administrative nightmare.

A single arms-length agency with consolidated arts funds would be more efficient and cost-effective, eliminating duplication and cutting back on the administrative work of funding agencies and applicants. Such an agency would ensure the efficient and cooperative use of tax-based and lottery dollars, including the arts components of the Trust Initiatives Program and what is currently designated as the Minister's Discretionary Fund.

Initially, establishing a consolidated fund will be a challenge since, as the SCCO has pointed out in its brief "there is no arts pot" separate from the broader cultural component of lottery dollars or in the Minister's directed funding. However, statistics that show the percentage of cultural lottery dollars presently going to arts organizations are available through the SCCO and can be used as a guideline for the transfer of lottery funds to the new agency. The Task Force recommends the following new structure to administer and manage arts funding and programming in Saskatchewan:

RECOMMENDATION 2:

That a single arms-length arts agency be created. For the purpose of this report, this agency will be referred to as the Arts Agency.

RECOMMENDATION 3:

That the Arts Agency administer a consolidated fund comprising tax and lottery dollars, including money currently allocated to the arts components of the Trust Initiatives Program and the Minister's Discretionary Fund, and dollars from the private sector.

In order to create a more stable funding base and to acknowledge that the arts community recognizes the need to seek alternate sources of funding, the Agency will also create an endowment for the arts and seek donations from the private sector.

RECOMMENDATION 4:
That the Arts Agency be legally constituted to create an endowment for the arts to accept donations from the private sector and to help stabilize its funding base.

B. ARMS-LENGTH PRINCIPLE

Because of its use of tax dollars, the Arts Agency will be accountable to the Minister of Culture, Multiculturalism and Recreation who will be the Agency's advocate in the legislature and in Cabinet. However, the Agency must maintain an **arms-length** relationship with government to guarantee its autonomy and expertise in making the difficult decisions related to the financing and development of the arts.

The arms-length principle is an advantage to both the arts community and politicians. As Globe Theatre stated in its brief, "It provides a buffer between the art and political expediency, and...a buffer to the politician when potentially politically unpopular decisions need to be made to support new, challenging and controversial artistic work."

In order to ensure that the arms-length principle is a fundamental characteristic of the new Agency, its staff, including the Executive Director, must be hired by the Agency—a hiring principle strongly advocated by the arts community as a whole. The Agency will further affirm its arms-length relationship by making a joint submission to Treasury Board with the Minister of Culture, Multiculturalism and Recreation. The Task Force therefore recommends:

RECOMMENDATION 5:
That the Agency be responsible for hiring its staff, including its Executive Director.

RECOMMENDATION 6:
That the Agency make a joint budget presentation to Treasury Board with the Minister of Culture, Multiculturalism and Recreation to secure tax-based dollars.

Finally, to ensure its expertise in the arts and to establish a close working relationship with artists and arts groups, the Agency's membership must be representative of and respected by the arts community. Because the arts are an essential part of Saskatchewan as a whole, the Agency will also include representatives of the general public. As well, recognizing the interest the Minister of Culture, Multiculturalism and Recreation will naturally have in the operations of the Agency, the Task Force proposes that the Minister appoint two Agency members at his/her discretion. To provide continuity and knowledge gained from experience, the members of the Agency will serve a minimum of two years. The Task Force therefore recommends:

RECOMMENDATION 7:
That the Arts Agency consist of 17 elected members representative of the arts community in the following proportions: five professional, three amateur, three Aboriginal, three educational, three from the general public.

RECOMMENDATION 8:
That legislation be enacted to permit the election of 17 Agency members by the arts community and the appointment of two members at the Minister's discretion, for a total of 19 Agency members.

RECOMMENDATION 9:
That the members of the Agency serve a minimum of two years and may serve two consecutive terms.

Because the membership of the Agency will be drawn from client groups and individuals from the arts community, and because the Agency will be responsible for allocating arts funds, there is a need for clear conflict-of-interest guidelines and regulations. The Task Force therefore recommends:

RECOMMENDATION 10:
That the Arts Agency determine appropriate conflict-of-interest guidelines and regulations to govern its processes.

Within the Agency itself, the arms-length principle will be affirmed by the establishment of peer juries within each discipline to make decisions that depend on artistic merit. Without exception, briefs from the professional sector and the SCCO brief strongly endorsed the jury system. The following recommendation supports and ensures the arms-length principle fundamental to the new Arts Agency:

RECOMMENDATION 11:
That the Agency establish mechanisms for peer judgement through its committees and jury processes and that juries include adequate Aboriginal representation.

The criterion of artistic merit must be central to any of the Arts Agency's funding decisions. Excellence in the arts is independent of its cultural origin. To ensure that this principle forms the basis of the Agency's funding decisions, the Task Force recommends:

RECOMMENDATION 12:
That for granting purposes, all arts activities, no matter what their cultural origin, be evaluated in terms of their artistic merit.

The arms-length principle ensures that considerations of artistic merit will be paramount. Anything less than total adherence to this principle will create an unstable and inequitable funding situation where decisions are made for other reasons. At present, the Minister's Discretionary Fund is used to finance a wide variety of activities, including the arts, for reasons which are not based explicitly on artistic merit. While it is beyond the Task Force's mandate to address ministerial funding of activities outside the arts, the Task Force must draw attention to mechanisms that undermine the arms-length principle. Since the Minister's Discretionary Fund is such a mechanism, the Task Force makes the following recommendations:

RECOMMENDATION 13:
That the Minister's Discretionary Fund be eliminated.

RECOMMENDATION 14:
That the Arts Agency administer all lottery funds directed to the arts, including those funds which until now were directed through the Minister's Discretionary Fund.

C. RESPONSIBILITIES OF THE ARTS AGENCY, THE DEPARTMENT OF CULTURE, MULTICULTURALISM AND RECREATION, AND THE INTER-DEPARTMENTAL COMMITTEE

The mandate of the new Arts Agency will be a combination of the Saskatchewan Council of Cultural Organizations, the Cultural Advisory Committee and the Saskatchewan Arts Board's. It will administer the consolidated fund and will assume responsibility for the development of all arts disciplines and of the professional, amateur and educational sectors of the arts in Saskatchewan. Respecting the needs and contributions of these sectors and the Aboriginal community, it will promote and provide a strong, unified voice in lobbying for the arts. With continual input from the arts community, it will work on facilities planning, marketing and promotion and touring. It will work with municipal governments to voice the needs of the arts in areas such as the construction and renovation of facilities and recreation board programming. It will also work with the Department of Culture, Multiculturalism and Recreation and other government departments and agencies in areas of mutual concern such as cultural industries and festivals. The Task Force therefore recommends the following to define the Agency's areas of responsibility:

RECOMMENDATION 15:
That the Arts Agency be responsible for carrying out its mandate to encourage and develop the arts in Saskatchewan in the professional, amateur and educational sectors and that this mandate include budgeting, strategic planning, lobbying, fund-raising, facilities planning, marketing and promotion, touring, and education in the area of the arts. That it also be responsible for working with the Department and other provincial or municipal government bodies for the development of the arts in Saskatchewan.

Since the mid-seventies, the Saskatchewan arts community has contributed to numerous studies of the arts that were intended to lead to a provincial arts policy. The process has been time-consuming and expensive. The Task Force believes that arts policy should be continually examined and revised. A system must be established to ensure the constant input from the arts community so that the need for a task force such as this one will be eliminated. The Task Force therefore recommends:

RECOMMENDATION 16:

That the Arts Agency establish a permanent policy committee to evaluate, update and revise current arts policies in order to make recommendations to the Minister of Culture, Multiculturalism and Recreation.

As stated above, the Arts Agency will assume responsibility for all arts programming and will administer the consolidated fund. The Department of Culture, Multiculturalism and Recreation will act as a liaison between the Arts Agency and other provincial or federal government bodies that are involved and/or can assist in the development of the arts in Saskatchewan (e.g, Saskatchewan Economic Development Corporation, the Department of Education, the federal Department of Communications, etc.). It will lobby these provincial and federal agencies and government bodies for the benefit of Saskatchewan arts. It will participate in inter-agency activities to deal with such issues as cultural industries and festivals. It will prepare legislation that will assist arts development and the status of the artist in Saskatchewan, and it will lobby for the enactment of such legislation.

In consultation with the Arts Agency, the Department will conduct research studies in the arts, generate statistics of value to the arts community, and prepare and maintain an up-to-date registry of Saskatchewan artists. Also in cooperation with the Agency, the Department will develop a provincial arts policy which will be made available to the public.

The Department will assist the Minister to be an advocate for the arts in the legislature among his/her colleagues. It will work with the Minister to raise the awareness within government of the inherent and economic benefits of the arts and to generate increases in the allocation of tax-based dollars for the arts. The Task Force thus makes the following recommendation defining the responsibilities of the Department:

RECOMMENDATION 17:

That the Department of Culture, Multiculturalism and Recreation be responsible for provincial policy development, lobbying for the arts and promoting the arts within government both provincially and federally, inter-departmental and inter-provincial communication, statistics and research, and legislation.

Because the arts are so diverse and have an impact on so many areas of government responsibility, the Task Force has identified the need for an inter-departmental committee. This committee will fulfill the following functions:

-To expand employment opportunities for artists and cultural industries;

-To determine additional sources of funding for such areas as the operational costs of cultural industries and festivals;

-To include the arts as an integral component of tourism promotion; and

-To promote touring of Saskatchewan artists outside the province.

The Task Force therefore recommends:

RECOMMENDATION 18:

That an inter-departmental committee be established with representation from the Arts Agency and the appropriate government departments including: the Department of Culture, Multiculturalism and Recreation, the Department of Education, the Department of Economic Development and Tourism, and the Department of Trade and Investment.

D. FUNDING RESPONSIBILITIES OF THE ARTS AGENCY

The sensitive issue of funding received attention and comment in virtually every brief and presentation made to the Task Force. It is clear that the division of sources and the existence of the Minister's Discretionary Fund have caused an imbalance of dollars allocated to the various sectors, with professional individuals and organizations in a state of crisis. The Task Force believes the Arts Agency's systems for funding will be the most equitable if the Agency follows the allocation process described below.

The Arts Agency

The Arts Agency through its board will be responsible for overall budgeting and the delegating of its consolidated funds among its various branches, committees and boards. (These will be explained fully below.) In consultation with its committees and boards, it will assess the needs of the various disciplines and sectors of the arts, ensuring that all disciplines and the Aboriginal, professional, amateur and educational areas are allocated funds in the fairest and most efficient fashion. In each budgeting cycle, it will determine areas of priority that address the immediate and long-term needs of the arts sectors. Because the Agency will be representative of the arts community and answerable to it, the Agency will be in an ideal position to make informed funding decisions and establish directions for the stabilization of future arts funding.

Discipline Committees

Although virtually every brief from the professional sector offered irrefutable evidence supporting the need for more funds, everyone strongly supported the funding procedures of the Saskatchewan Arts Board with its discipline committees and peer-jury system. Within the Arts Agency, discipline committees will be responsible for funding the professional sector. The committees will award operating and project grants to professional arts organizations as the Arts Board has done in the past. They will establish peer juries for the awarding of professional individual assistance project, travel and education grants.

The Agency's structure will include committees representing each of the disciplines—performing, literary, visual and media. Subcommittees may be necessary to ensure that all areas are adequately represented and to allow for multi- and cross-disciplinary work. These committees will be composed of at least three members of the Agency. (Members may sit on more than one committee.) The Task Force therefore recommends the following:

RECOMMENDATION 19:
That the Agency structure include discipline committees (Performing, Literary, Visual, Media) each consisting of at least three Agency members.

RECOMMENDATION 20:
That the literary, performing, visual and media discipline committees award operating and project grants to professional organizations, and that they establish juries to award individual assistance grants.

Aboriginal Committee

In the past, Aboriginal representation on bodies such as the Saskatchewan Arts Board, the SCCO, the Cultural Advisory Committee, the Arts Alliance, etc. has been inadequate. The Task Force believes it is imperative to rectify this situation in any restructuring of arts organizations and mandates. Agency members will come from the three sectors of the Aboriginal community—Status Indians, Non-status Indians and Métis—to ensure that at least three members of the Agency are of Aboriginal descent. Along with the discipline committees, the Agency structure will include an Aboriginal Committee consisting of three Aboriginal Agency members. The Agency will also include staff of Aboriginal ancestry to work with the three Aboriginal sectors on arts education and community programming.

The Aboriginal Committee will work at an advisory level with the Agency's discipline committees and boards in the development of the Aboriginal arts. It will also work with the Aboriginal communities in the awarding of community and education grants. Aboriginal artists may apply for individual assistance to either the Aboriginal Committee or the appropriate discipline committee (e.g., the Visual Arts Committee). When applications are received by the Aboriginal Committee, peer juries with representation from the appropriate arts discipline will be established to make the granting decisions. The Task Force therefore recommends:

RECOMMENDATION 21:
That the Agency structure include an Aboriginal Committee consisting of three Aboriginal Agency members and that the Agency hire support staff of Aboriginal ancestry.

RECOMMENDATION 22:
That the Aboriginal Committee award community and educational grants and establish juries to award individual assistance grants to Aboriginal artists when required.

Discipline Boards

During the Task Force hearings, organizations and individuals continually defined the need for a more integrated arts community in which the various sectors—professional, amateur, and educational—talked to one another and worked together to realize common goals. Briefs identified the problems of splintering, duplication, overlapping of mandates and services, and competition for shrinking funds. Great concern was expressed that more

and more money was going to administration and less and less to arts programming and the artists themselves.

A vibrant and stable arts environment requires contributions from all levels and interest areas within a particular art form. It requires cooperation and an efficient use of administrative funds. The Task Force believes that arts-related provincial cultural organizations, artists and professional arts organizations will benefit from coming together within each discipline to establish discipline boards similar to the Saskatchewan Writers' Guild. That organization serves a wide and diverse membership, plans educational programs, provides services for amateurs and professionals, and voices the varied concerns of Saskatchewan writers. A similarly constituted Music Discipline Board, for example, will perform the same functions for musicians and singers. It will include such professional groups as the Regina and Saskatoon Symphony Orchestras as well as provincial cultural organizations like the Saskatchewan Music Educators Association and the Saskatchewan Choral Federation. There will also be a discipline board in each of dance, theatre, literary, visual and media arts.

The ideal make-up of a discipline board will include an equal representation from the educational, professional, and amateur areas of the arts and representation from the Aboriginal communities. Coming together under each of the various disciplines to form a single, focused discipline board will serve the following purposes:

-To facilitate communication, administrative efficiency, marketing initiatives, joint programming, and resource sharing among all members of the discipline;
-To promote the particular art form and the arts in general;
-To administer at the provincial level amateur, educational and professional arts programs;
-To fund at the regional and local levels educational and amateur arts activities;
-To advise the Arts Agency in all areas of the arts, including policy development;
-To incorporate planning methods that ensure the development of the art form; and
-To nominate candidates for election to the Arts Agency.

Some existing provincial arts organizations may find their mandate expanding to include the three essential communities (professional, amateur, educational) identified by the Task Force. Other provincial arts organizations may continue to function as standing committees of the discipline board. In virtually all areas, with the exception of the literary arts, a means of grouping and drawing representation from the professional sector is currently lacking and needs to be developed. The Task Force therefore recommends:

RECOMMENDATION 23:
That a discipline board in each of the areas of literary, visual, dance, theatre, music and media arts and with equal representation from the professional, amateur and educational sectors be formed.

In recommending a new characterization of provincial level arts organizations to ensure a wide, inclusive mandate and a concentrated, more efficient administrative structure, the Task Force suggests that the remaining cultural and heritage organizations outside of the proposed Arts Agency and presently members of the SCCO may wish to consider similar restructuring to achieve the same goals.

As identified earlier in this report, arts activities in the province frequently suffer from duplication and a lack of coordination, particularly in the areas of training and touring. For instance, in one year the Saskatchewan School of the Arts offered summer theatre courses, Saskatchewan Community Theatre Inc. and the Saskatchewan Drama Association offered a

variety of workshops, and both Globe and Persephone Theatres included educational and school-touring components in their operations.

The organizations responding to the need for educational drama programs throughout the province should be commended. Yet by pooling their resources and working together, they could have benefited from one another's expertise as well as saved money and administrative hours.

The Task Force sees the discipline boards as the ideal forum for efficient, cooperative programming and funding. The responsibilities of the discipline boards will therefore include joint programming and funding at the provincial level. The boards will also fund regional and local amateur and educational arts activities. In general terms, amateur and educational organizations will continue to define the needs of their communities, design programs and hire professionals to carry out such activities as adjudication and teaching. For their part, the professionals will provide advice and expertise at all levels of development and offer an informed critical response. The Task Force therefore recommends the following:

RECOMMENDATION 24:
That the Agency delegate funds to the discipline boards and that these boards finance provincial programs for the three sectors (professional, amateur and educational) and award grants for regional and local level amateur and educational arts activities.

E. OTHER AGENCY RESPONSIBILITIES

The Agency will assume other responsibilities in the areas of facilities planning and management, promotion and marketing, touring, cultural industries and permanent collections of art. Each of these will be dealt with in detail below.

Facilities Planning and Management

The desperate need for arts facilities, particularly in rural and northern Saskatchewan, was reiterated during the Task Force meetings throughout the province. Agatha Dyck of the Swift Current Allied Arts Council graphically illustrated the problems facing the organizers of arts activities outside of the two largest cities: "We have been using makeshift facilities like bull rings, cattle auction rings, arenas, cafetoriums, shopping malls, small spaces in the senior citizens centre, you name it and I think we have tried them all. Is it not time that we make our mark and insist on some respectable facilities in which we can present our artists?"

The members of the Kiwanis Club of the Battlefords have been working toward the construction of a performing arts centre in their community. Their brief emphasized "how difficult and time-consuming the process of developing...cultural facilities especially in small cities is." They underlined the need for coordination of all the agencies involved in facility planning and funding, for capital and operational support, and for resource materials and technical support for communities undertaking facility projects.

Although decisions about the construction and renovation of facilities throughout Saskatchewan are a matter of municipal and provincial jurisdiction, the Task Force believes

that a facilities planning branch of the Arts Agency should have an impact on these decisions and should provide a central planning and advisory body to assist in coordination. To achieve this, the Facilities Branch will review all provincial capital projects in the recreational, educational and cultural areas to determine if a need and an opportunity exist for the inclusion of arts space. Further, the Facilities Branch and the Department of Culture, Multiculturalism and Recreation will draw together the various government departments and agencies, including rural and urban municipalities, school boards, libraries, recreation boards and the local arts community. Together they will establish a rationalized service area consistent with regional needs and transportation networks, and encourage the appropriate level of government to include arts facilities in their capital plans. The Task Force therefore recommends the following to promote efficient and coordinated facilities planning and management with input from the local and provincial arts community:

RECOMMENDATION 25:

That the Arts Agency structure include a facilities planning and management branch funded by and reporting to the Agency.

RECOMMENDATION 26:

That the Facilities Branch conduct an arts feasibility review for all recreational, educational and cultural capital projects dependent on provincial funds to determine if a public need and a means exist for the inclusion of arts space within the new facility or renovation plan.

RECOMMENDATION 27:

That the provincial financial contribution to the capital construction or renovation not be granted until the arts feasibility review has been completed and the recommendation received by the government.

RECOMMENDATION 28:

That the Facilities Branch in cooperation with other agencies, the three levels of government, and the arts community develop a strategy for arts facility planning and management, including regional rationalization and operational funding.

Every building is enhanced by the inclusion of works of art; they become a feature of the architecture and an important part of our provincial heritage. In any provincial facilities program, artwork must be an essential component of the building plan. Saskatchewan artists must be given the opportunity to consult with architects at the early stages of design to ensure the proper integration of the artwork. The Task Force therefore recommends:

RECOMMENDATION 29:

That 1% of the total capital construction costs of provincial government facilities be allocated for the purchase or commission of Saskatchewan artwork.

The lack of an appropriate venue for artistic activities severely decreases a community's access to the arts and limits an artist's opportunities to grow professionally through performing experiences. Lack of appropriate facilities also makes the work of arts volunteers and supporters extremely difficult. At the Task Force public hearing in Swift Current, Ron Welgan said, "Many people who have been long time supporters of the arts...are backing away from it [supporting the arts] because they are simply dissatisfied with the facilities...."

A facility designed specifically for cultural events can add new vitality to a community. The Yorkton Arts Council's Brief gave one example: "Since the move to the Godfrey Dean Cultural Centre in 1981, attendance at, and participation in, our program has more than tripled. In 1989, between 25,000 and 30,000 people took part!"

At present, what is crucially lacking in several centres and training institutions is a medium-sized (500-800 seating capacity) performance facility. The Task Force therefore recommends:

RECOMMENDATION 30:
That the Facilities Branch of the Arts Agency promote the construction of medium-sized facilities where a need is identified.

Without denying the need for the construction of arts facilities in the province, numerous briefs identified the inefficient use of available structures, especially schools. In spite of the large amount of arts money (mainly lottery dollars) spent to support school-based programs delivered either through classroom or extra-curricular activities, too many school boards lack generosity in granting local arts organizations the after-school use of educational facilities at reasonable rates. This attitude ignores the contribution of artists and arts organizations to the educational system and undermines the productive use of publicly funded buildings. The Task Force therefore recommends the following to promote the efficient use of existing tax-supported facilities:

RECOMMENDATION 31:
That school boards across the province adopt policies that encourage the use of school buildings for arts activities and organizations at an affordable rental rate.

The province is fortunate to have the Centennial Auditorium in Saskatoon and the Saskatchewan Centre of the Arts in Regina. The mandates of both auditoriums at the time of construction were to provide venues for the performing arts. Over time, the cost of using these facilities has become prohibitive to many arts organizations in the community. As a result, audiences in Regina and Saskatoon either miss out on performances or are forced to experience them in inadequate facilities while the theatres remain dark. The arts organizations must rely on the good will of current management when negotiating affordable prices for the facility's use. The Task Force therefore makes the following recommendation dealing with Regina and Saskatoon's major auditoriums:

RECOMMENDATION 32:
That the boards of the Saskatchewan Centre of the Arts and the Saskatoon Centennial Auditorium adopt policies that encourage the use of their facilities by Saskatchewan arts organizations at affordable rental rates.

Marketing and Promotion

The Status of the Artist quotes from a study commissioned by the federal Department of Communications in 1989: "The relatively indifferent societal response to artists is also reflected in dismal levels of knowledge and awareness—even of our most prominent and distinguished artists." The document goes on to say,"It is a paradox that a growing number of Canadians support public investment in cultural activities and facilities but the market for art and cultural products is underdeveloped" (p.1:10). Arts organizations and individuals presenting briefs to the Task Force have identified a need to increase arts awareness and to develop a growing audience for Saskatchewan art.

An ideal arts environment depends on the public's awareness of the inherent value of art and the high quality of art produced in Saskatchewan. This awareness will improve the low status of artists in our society and stimulate the public's desire to purchase Saskatchewan art. The buy-Saskatchewan concept must extend into the world of art so that increasing numbers of people buy Saskatchewan theatre, dance and music tickets, books, and visual art. To bring about this increased awareness and to stimulate public participation and a growing demand for artists' work, the Task Force recommends the following:

RECOMMENDATION 33:
That the Arts Agency:
1) develop a provincial marketing plan;
2) assist arts organizations with their marketing plans;
3) work with the Department in the promotion of the arts; and,
4) promote the role of the Arts Agency.

Touring

Touring in the province is handled by a number of groups and organizations. Because of the lack of coordination, many communities have missed opportunities to bring in available tours, and the performances or exhibitions have not been utilized as fully as possible. A single coordinating body will encourage cooperation, communication and efficiency. It will also encourage the inclusion of Saskatchewan content—a strong concern of the Task Force and a principle endorsed by the arts community as a whole. As well, it will seek out and include Aboriginal content and provide further opportunities for Aboriginal communities to bring in touring artists and exhibitions.

Originally designed to provide arts opportunities for centres other than Regina and Saskatoon, the Organization of Saskatchewan Arts Councils (OSAC) has been booking performances and touring visual art throughout the province since its formation in 1969. The Task Force believes that with significant changes to its mandate, OSAC could function as the province's central touring office under the auspices of the Arts Agency. OSAC's responsibilities could include developing partnerships with recreation boards and associations in areas where arts councils have not been formed. The Task Force therefore recommends the following:

RECOMMENDATION 34:
That the Organization of Saskatchewan Arts Councils expand its mandate to fulfill the responsibilities of a touring office funded by the Arts Agency.

The touring office will perform the following roles:

-facilitate placement of programs, performances and exhibitions provincially, nationally and internationally;
-coordinate provincial tours;
-seek out opportunities for Saskatchewan artists to tour; and,
-keep an up-to-date registry of artists and arts organizations whose programs are available to tour.

Saskatchewan content, including Aboriginal content, needs to be established as a high priority by both the coordinator of arts tours and the communities requesting exhibitions and performances. To achieve this, the Task Force recommends the following:

RECOMMENDATION 35:
That incentives for Saskatchewan content in touring and programs be developed by the Touring Office in formulating its guidelines for grants.

RECOMMENDATION 36:
That the Touring Office establish an advisory committee consisting of representatives from the literary, visual and performing arts and from the Aboriginal communities.

RECOMMENDATION 37:
That the Touring Office and the Aboriginal Committee of the Arts Agency cooperate in cross-cultural touring.

Cultural Industries

The Arts Agency needs to address several persistent and significant issues in the area of cultural industries. These issues include the funding of fiction and non-fiction writing and publishing, and the funding of profit and non-profit arts enterprises. The Agency must also decide if one set of funding criteria for all cultural industries is feasible.

The Task Force believes that the Arts Agency should provide operation grants to cultural industries involved in the production and dissemination of the arts. Those cultural industries not included in the mandate of the Agency but which undertake projects important to the arts in the province will, however, be able to apply to the Arts Agency for project funding. The Task Force therefore recommends:

RECOMMENDATION 38:
That the Arts Agency establish criteria for the funding of cultural industries involved in the production and dissemination of the arts.

The provincial government's support of local talent and cultural industries has been paradoxical. On the one hand, the government awards grant money to develop and encourage individual artists and cultural industries within the province. On the other hand, it awards contracts for government advertising and information services to artists and cultural industries from elsewhere. It is distressing that Saskatchewan-generated dollars are

sent out of the province when the potential and talent exist here. To increase the employment opportunities of Saskatchewan artists and cultural industries, the Task Force recommends:

RECOMMENDATION 39:
That the Government of Saskatchewan substantially increase the number of Saskatchewan artists hired and cultural industries contracted for government work.

The majority of provincial governments have entered into cultural agreements with the federal government for the purpose of developing provincial cultural industries. These agreements have been cost-shared, but the initiative to develop them has to come from the provinces. Such an agreement in Saskatchewan would provide funds to promote the provincial cultural industries. It would develop specific funding mechanisms to meet the needs of film, sound recording, publishing, and craft marketing. The Task Force believes the Saskatchewan arts community would greatly benefit from such an agreement between the federal and provincial government and therefore recommends:

RECOMMENDATION 40:
That the Province of Saskatchewan enter into a Western Economic Partnership Agreement with the Government of Canada for the development of Saskatchewan cultural industries.

Permanent Collections

The Permanent Collection of Visual Art, which is currently part of the Saskatchewan Arts Board's mandate, is an important record of the development of visual art in the province. The collection is very broad, representative of all media and most major Saskatchewan visual artists, but it also includes risky pieces purchased early in an artist's career and ones which fall outside the mainstream.

The Task Force recognizes and acknowledges the importance of this collection. Canadian art and more specifically, Saskatchewan art and art by women and Aboriginal artists are rarely included in the official art history texts used in schools. This collection is therefore a valuable research tool—a source of Saskatchewan's art history and the province's unique identity expressed through its visual art. The collection is also of value to individual artists. The sale of an artist's work to the Permanent Collection can be a significant event in an artist's career, providing immediate financial support and validation.

The cost of the Permanent Collection, however, is much more than the purchase price of the art. The money and staff required to catalogue, store, maintain, ship and exhibit the work far exceed the initial outlay. The Task Force believes that the cost is justifiable only if the Permanent Collection has a higher profile than it does now. If it is to be well utilized, it must become a high priority in the promotion of the visual arts and artists throughout the province, and this priority must be reflected in increased funds to hire the necessary staff to facilitate the promotion process. Under the new structure proposed in this report, the Permanent Collection will become the responsibility of the Arts Agency. The Task Force therefore recommends the following:

RECOMMENDATION 41:
That the Permanent Collection of Visual Art, now part of the Saskatchewan Arts Board's mandate, become the responsibility of the Arts Agency and that the Agency be allocated sufficient funds for the purchase, storage and exhibition of the work.

RECOMMENDATION 42:
That the Permanent Collection be used as a high-profile, high visibility means of promotion for Saskatchewan visual art and artists and the Arts Agency itself through travelling exhibitions and rentals.

As mentioned above, the Permanent Collection is of tremendous benefit to individual artists whose work is added to the collection. Acquisitions are based on judgments of artistic merit; therefore, to ensure adherence to the arms-length principle, the Task Force recommends:

RECOMMENDATION 43:
That the Agency through its Visual Arts Committee establish peer juries to make the decisions on Permanent Collection acquisitions.

As stated elsewhere in this report, Aboriginal art and artists should be adequately represented in all areas of the arts. To ensure the inclusion of work by Aboriginal artists in the Permanent Collection, the Task Force recommends:

RECOMMENDATION 44:
That the Agency's Visual Arts and Aboriginal Committees work together to increase the representation of Aboriginal art in the Permanent Collection.

While the Permanent Collection of the Visual Arts is a tangible record that falls under one agency's jurisdiction, the responsibilities for the permanent record of other arts forms and their methods of collection are less easily defined. To become part of a permanent collection, some art forms need to be recorded. For others, various agencies acquire and hold collections of documents such as literary manuscripts, posters, programs, and arts organizations' business papers, as well as costumes, theatre maquettes, and designs. At present, there are no overall policies to coordinate these acquisitions and no adequate sources of funding to ensure that these valuable resources remain in the province. An acquisition policy should identify sources of funding and the level of funding needed to establish and maintain collections in the province. It should include a commitment to public access to arts collections and the archival recording of arts events. The Task Force therefore recommends:

RECOMMENDATION 45:
That the Arts Agency, in consultation with the Saskatchewan Archives, the Saskatchewan Museums' Association, the Provincial Library and the two university libraries, develop acquisition policies for the collection and preservation of Saskatchewan's arts heritage.

F. ARTS COUNCILS

Although arts councils are not part of the formal structure of the Arts Agency, they complement its goals at the local level and play an especially significant role in rural Saskatchewan. In her presentation to the Task Force, Beth Grainger of the Lipton Arts Council optimistically described the importance of the arts to small communities: "I believe rural Saskatchewan is ready to enjoy and live with the arts. [Art] is no longer the icing on the cake but it is becoming part of the cake itself."

While heartened by such evidence of strong support for the arts even in small and relatively isolated communities, the Task Force nevertheless identified a number of serious concerns. In several contexts, briefs have mentioned the problem of uncontrolled and unstructured growth. The establishment of arts councils is not immune to this problem. At present, the definition of what constitutes an arts council is too general and all-inclusive. Some councils have comprehensive mandates and well-considered policies while others do little more than book performances which, at times, lack artistic merit. Some councils, like the North Battleford Arts Council, serve as umbrellas for other arts organizations within the community, while others act independently with little or no input from local arts groups. The Task Force believes that OSAC should assume a stronger leadership role and assist member arts councils in this area of policy and mandate development, and therefore recommends:

RECOMMENDATION 46:
That OSAC determine new guidelines for structure, membership and governance of local arts councils and develop policies which identify minimum standards for local arts development and arts programming, including appropriate levels of Saskatchewan content.

In order to develop a more concerted and influential voice for the arts, arts councils in both urban and rural centres must be representative of the range of arts within their own communities. Artists from all disciplines should be members of the councils to share their expertise, voice their concerns, and assist in the planning of programs that will raise local and regional arts awareness. The Task Force therefore recommends:

RECOMMENDATION 47:
That arts councils be representative of the range of arts within the community and strive to be multi-disciplinary.

Along with inadequate arts facilities, every arts council identified the shortage of volunteers and volunteer burn-out as one of the main barriers to the development of the arts in their communities. Without ignoring local needs, arts councils can benefit from drawing together on a regional level to work on cooperative ventures in both programming and facilities rather than each community duplicating what the other is doing. Working together on joint projects will enable councils to share volunteer labour and cut back on administrative costs and time. OSAC must develop incentives that will lead to regional cooperation among arts councils and to the efficient use of facilities and resources, including volunteers. In areas where arts councils do not exist, OSAC must work to develop partnerships with recreation associations to provide opportunities in the arts. The Task Force therefore recommends:

RECOMMENDATION 48:
That arts councils be encouraged to cooperate within the regions on programming and the sharing of facilities and resources, including volunteers.

Virtually every arts council brief identified lack of municipal support as one of the prime factors hindering the development of the arts in rural Saskatchewan. The Estevan Arts Council, for instance, wrote, "There are still Municipal boards who refuse to allocate any funds at all to cultural organizations." The Central Butte and District Arts Council recommended that "the importance of Arts programs needs to be stressed to Recreation Boards and Directors who often neglect this area of leisure in favour of sports only. Since information regarding grants and loan programs are often forwarded to Recreation Boards, they need to be in constant contact with the Arts Council or other Arts groups in the community. This, unfortunately, is not always the case." The Task Force believes that municipalities must accept responsibility for the funding of the arts in their communities and therefore recommends:

RECOMMENDATION 49:
That rural and urban municipalities recognize the important role of arts councils in the community and provide the resources necessary for their operation.

(Other recommendations dealing with municipal responsibilities and recreation boards appear in Section IX. See also Section V. on volunteers.)

III. FUNDING

Studies commissioned by both the federal and provincial governments have proven that the arts make a significant contribution to the national and provincial economies. At a time when we are struggling to maintain our population base, the arts can play a positive role by keeping people in the province and attracting new residents and businesses. Despite the current economic situation and spending restraints, increased investment in the arts will be of benefit to the economy as a whole.

In addition to the economic value of the arts, the return on public financial investments can be measured in another way—the presence of a vibrant and growing arts community and arts activities, essential elements in any progressive society. In his brief to the Task Force, visual artist George Glenn underlined this major benefit of the arts: "We should not forget that their fundamental contribution is to enrich our lives and reflect, even guide the mainstream...."

Brief after brief identified the need for tax-based support of the arts. Lottery funds have helped many arts organizations survive; however, they have been a mixed blessing because of their unpredictability and the undermining of the arms-length principle through the Minister's direct allocation of certain funds. (See Recommendation 13.) The community as a whole has called for a clear and strong government commitment to the future of the arts in Saskatchewan. This commitment will be evident only when the necessary tax-based dollars are allocated to the arts.

The Province of Quebec, whose arts community has been cited as a model for the rest of Canada, has committed 1% of total government expenditures to the arts. Manitoba, with roughly the same population as Saskatchewan, currently spends $17.9 million on the arts, or .37% of its provincial budget. Saskatchewan currently spends approximately $2.9 million in tax-based dollars on the arts which is .06% of the provincial government budget. Even with the inclusion of lottery funds, the total expenditure on the arts in Saskatchewan is approximately $12.4 million.

In a report released in May of 1990, Manitoba's Arts Policy Review Committee recommended that its government commit .7% to the arts by the year 2000. Because of inadequate tax-based support of the arts in our province in the past, the Task Force believes that a minimum of 1% is a more realistic figure to ensure the growth and development of the arts in Saskatchewan. Recognizing the essential contribution of the arts to the well being of Saskatchewan and the need for government to express its support for the arts through the allocation of tax-based dollars, this Task Force recommends the following for the future funding of the arts:

RECOMMENDATION 50:
That by the year 2000, the arts be funded by tax-based dollars set at a minimum level of 1% of total Government of Saskatchewan expenditures.

RECOMMENDATION 51:
That lottery funds continue to be used to support the arts until tax-based funding reaches the recommended goal.

RECOMMENDATION 52:
That in the interim the Lottery License be amended to allocate percentages of 50% for the arts and culture and 50% for sport and recreation.

Arts organizations—like businesses—must make long-term plans that include contractual commitments. They must have the assurance of continued funding to avoid repeated crisis situations which result in staff and volunteer burn-out, ad hoc decision-making and an inability to achieve long-term goals. The Task Force therefore recommends:

RECOMMENDATION 53:
That core funding for arts organizations be identified and committed on three-year planning projections, with annual accountability reviews.

Not unlike the agricultural industry, professional arts organizations frequently encounter unforseen events such as storms and cancellations, which jeopardize revenues and leave the organization in hazardous financial straits. The Globe Theatre brief suggested one solution to this situation: "This problem could be further eliminated if...professional arts organizations received a one-time 'stabilization payment,' equal to box office, fundraising, and other earned revenue, to allow organizations to defer this revenue to the following year's operations and base their budget only on known, 'nonspeculative' revenues." In other words, the budgets of professional organizations would be based on earned rather than projected revenue. To address these problems in funding, the Task Force recommends:

RECOMMENDATION 54:

That a one-time infusion of funds be provided to establish a revenue deferral program for professional performing arts organizations.

Of immediate concern to the Task Force is the state of the professional arts sector in Saskatchewan. The word crisis has been used without exaggeration. The Saskatchewan Arts Board, which handles the funding of professional individuals and organizations, estimates that it currently needs $2.5 million above its present budget to stabilize the professional arts community. This amount is what is needed to maintain the professional sector not to enhance it in any way.

In 1990, the Board's Individual Assistance Grants fell from $800,000 to $500,000, a drop of 37.5% from the previous year. With their one source of provincial funding so far below required levels, individual artists in all disciplines are in terrible financial straits. Many artists have already left the province because of their inability to support themselves here.

The Saskatchewan Arts Board also faced an 82% shortfall in project grant funds in the first grant period of 1990. As a result of these exigencies, the Board has been forced to limit its project funding to only a handful of applicants. In addition, it has had to reduce its operation grants for its clients to their 1988-89 funding base. Three of the Board's clients are now estimating deficit operations of substantial proportions. The Board has also been forced to deny all emergency funding requests for artists' travel since March, 1990; to cease its Script Reading Program as of August, 1990; to cut all grants to national arts organizations such as the Writers' Union, the Association of Canadian Orchestras, and the National Theatre School; and to severely reduce its activities in its Permanent Art Collection, stopping any further acquisitions. Responding to the immediate and pressing needs of the professional sector, the Task Force strongly recommends:

RECOMMENDATION 55:

That the budget of the Saskatchewan Arts Board be increased immediately by $1 million to alleviate the crisis in the professional sector and that an additional $1.5 million be allocated for the professional arts in 1991.

Over and above earned revenue and government investment, the arts are dependent upon private and corporate support. In Recommendation 4 of this report, the Task Force has recommended that the provincial government enact legislation to create an endowment fund under the control of the Arts Agency. In order to encourage people and corporations to make donations to this endowment fund and to other areas of the arts, the Task Force recommends:

RECOMMENDATION 56:

That the Government of Saskatchewan create incentives for corporations and individuals to invest in the arts.

IV. EDUCATION

School of the Arts

In her brief to the Task Force, Pam Staples' statement about the former Saskatchewan School of the Arts echoed the opinions of individuals and organizations across the province. "The fact remains that Saskatchewan has given up one of its most valued and respected land marks and education facilities which has, over the years, given Saskatchewan substantial artistic credibility in the cultural world." A school that will train future leaders in the arts in the province in all disciplines and attract international attention for Saskatchewan art has received overwhelming support from the community at large.

Rather than reinstating the former school, the Task Force envisions a school that will operate year round, offering programs and instructors of the highest quality. It will be a centre of artistic excellence, developing Saskatchewan art and artists and linking them with international artists and their work. It will train not only artists at different levels and of various age groups in all arts disciplines, but also critics and educators, volunteers, board members and administrators, offering a curriculum that will lead to a well-rounded, well-trained arts community. It will offer practical training for studio practitioner as well as courses in areas not currently addressed by the universities.

A permanent facility for the school should be sought and fund-raising should begin immediately; however, existing facilities should be used throughout the province and regional programming offered to meet the immediate need for arts education. The Task Force therefore recommends the following:

RECOMMENDATION 57:
That an independent board receiving funding from the Arts Agency be established to set up and manage a year-round Saskatchewan School of the Arts.

RECOMMENDATION 58:
That the School of the Arts offer training for artists of various ages in all disciplines at different levels of ability and that it offer programs for the training of arts critics, educators, administrators, board members, and volunteers.

Formal Educational System

In its brief, the Saskatoon Board of Education quoted from a national policy developed in 1987 by the Canadian Society for Education Through Art: "Art makes an impact on a scale that is literally world-wide. It is therefore the responsibility of all educational agencies to recognize art education as a fundamental aspect of human growth and development." The Task Force strongly supports this statement. The rewards of creating art and participating in arts activities are not limited to any age group, but the opportunities for doing so should begin early in a child's life and be part of the regular educational system.

The Task Force recognizes the importance and significance of the new Core Curriculum but it agrees with the criticisms it heard from numerous individuals and organizations. The Saskatchewan Writers' Guild, for example, expressed concern about creative writing not being part of the aesthetic curriculum. The Guild believes the present situation will lead students to assume that "Writing is not an artistic endeavour which requires the same kind of commitment, discipline and study as the other arts...."

Several presenters to the Task Force commented on the grave difficulties of implementing the new curriculum with an inadequate planning process in place for its introduction into the classroom, few resource materials available, and limited in-service training offered. As well, no arts courses have yet been designed for high-school credit, and there is still a need to define a process for hiring artists to assist classroom teachers.

A number of briefs, including the one from the Arts Alliance, identified a problem with the training of teachers of the arts. "The teachers of the future continue to receive too little training in appreciating and teaching the arts....For example, many graduates of the College of Education at the University of Saskatchewan, the province's largest training ground for teachers, complete their program in elementary education with only one (required) course in arts appreciation, a course which in four six-week components can give only the most basic introduction to the disciplines of visual art, music, drama, and dance. Students come to that course with little or no background in these disciplines and obviously leave with little more."

The Task Force recognizes the value of cooperation among universities, the Department of Education, school boards, and professional artists and arts organizations such as art galleries and symphonies. Working together, they can develop a diversity of learning strategies and generate a sound arts education policy. The Task Force therefore makes the following recommendations in the area of the new Core Curriculum:

RECOMMENDATION 59:
That creative writing become part of the Core Curriculum along with dance, drama, visual art and music, and that as new art forms are developed, they also be added.

RECOMMENDATION 60:
That the Colleges of Education at the two Saskatchewan universities institute a fine arts component in the training of teachers and that they coordinate this training with the appropriate university departments and the Department of Education.

RECOMMENDATION 61:
That the Department of Education ensure that adequate teacher in-service training be provided for the successful implementation of the Core Curriculum in Arts Education.

RECOMMENDATION 62:
That the Department of Education in consultation with the arts communities and cultural industries, ensure that resource packages are developed for the three components of the Arts Core Curriculum (i.e., creative/productive, cultural/historical, critical response).

RECOMMENDATION 63:
That the Department of Education engage artists to assist teachers in the implementation of the Arts Core Curriculum in programming and in the classroom.

RECOMMENDATION 64:
That an Artists-in-the-Schools program be developed and implemented in all schools, the program to be funded by the Department of Education and school boards with criteria to be developed in conjunction with the discipline boards of the Arts Agency.

RECOMMENDATION 65:
That school boards ensure funding for the resources necessary to implement the Arts Core Curriculum, including services for teachers such as arts consultants and release time.

Of specific concern to many parents as well as to the two symphony orchestras is the lack of a string program in Saskatchewan schools. A parent described what it has been like for talented young string musicians and their families if they live outside of Regina or Saskatoon. "It takes a tremendous commitment of time and finances to travel to a larger centre for lessons...Still, if you have a gifted child with the desire to excel and the commitment to keep up the practicing and travel, should you just give up?" On the other hand, the Task Force heard about many successful band and choral programs. To rectify this imbalance, the Task Force recommends the following:

RECOMMENDATION 66:
That the Department of Education give the same priority to string programs as band and choral programs and that all these programs receive the necessary funding to meet the needs expressed by the community.

Another specific area of recommendation focuses on the media which have become an increasingly important part of our lives. Given the media's power to influence public opinion and action, the Task Force feels an increasing need for every member of our society to understand their function and operation. The Task Force therefore recommends:

RECOMMENDATION 67:
That media literacy studies be instituted at schools and post-secondary institutions.

The Task Force has become acutely conscious of a large portion of both lottery and tax-based dollars labelled "arts expenditures" which are, in fact, educational expenditures. Statistics presented to the Task Force identify over $1 million in tax and lottery dollars delegated to the arts that, in fact, supported educational activities in 1989-90. The province's arts organizations, including performing arts companies and galleries, make a tremendous contribution to the education of Saskatchewan students. For example, in the

1990-91 fiscal year, the Norman MacKenzie Gallery will have spent $200,000 on gallery educational programs for school-age children. Particularly in a time of funding cut-backs to the arts, the Department of Education must acknowledge this subsidization by arts organizations and accept its responsibilities by allocating tax-based dollars for arts activities in the schools. The Department of Education must also establish criteria for the inclusion of Canadian, and more specifically, Saskatchewan content in school curricula. It should ensure Aboriginal representation in all school courses, including its Arts Core Curriculum. The Task Force therefore makes the following recommendations:

RECOMMENDATION 68:
That the Department of Education provide funds to support school arts activities that are presently funded by provincial arts organizations.

RECOMMENDATION 69:
That the Department of Education establish a policy to use Canadian and, more specifically, Saskatchewan and Aboriginal resource materials created and produced in Canada and Saskatchewan.

Several briefs to the Task Force affirmed that the fine arts are a crucial component of a well-rounded post-secondary education. Yet the briefs also raised a number of concerns about arts training at the university level. The Saskatoon Board of Education wrote: "While our school division's mandate is to educate students from Kindergarten to Grade Twelve, we are also concerned that our students have access to appropriate post-secondary educational opportunities. In the arts area there is, however, little post-secondary training available in Saskatchewan." The Board predicts a greater demand for advanced training in the arts in the future because of employment opportunities in the cultural area and because of the new emphasis on arts education within the public school system. In their brief, they concluded: "As our students develop more interest and skills in the arts area, careers in the arts will become more common."

It is essential to maintain the Fine Arts Departments at both universities not only for the educational opportunities they provide but also for the vital contributions they make to the people of Regina and Saskatoon. University artistic productions and exhibitions provide further opportunities for public participation in the arts. As well, the staff who specialize in the fine arts serve as resource people in both cities and in the province as a whole. For example, they sit on boards of arts organizations, direct community theatre, perform in the symphonies, adjudicate, and teach off-campus. To affirm the essential role of the Fine Arts Departments in the universities and their contributions to the Cities of Regina and Saskatoon, the Task Force makes the following recommendation:

RECOMMENDATION 70:
That both the Universities of Regina and Saskatchewan continue to house faculties of fine arts and that they receive the necessary resources to provide quality education in the fine arts.

Two specific areas of the fine arts that must be addressed are dance and creative writing. As artistic activities, dance and writing require the same kind of commitment, discipline and study as the other arts. Unfortunately, both forms often appear as appendages to other departments within the university as if they were lesser forms than drama, music or visual

art. The Task Force believes that there is a definite need for post-secondary education in these two areas and therefore recommends:

RECOMMENDATION 71:
That Departments of Dance and Creative Writing be created within the faculties of fine arts of both universities.

In the past, the extension branches of the universities have played a significant role in the delivery of arts programming to Saskatchewan. They should continue to do so but should avoid duplicating services already offered by other institutions and organizations, and they should develop communications networks with the Saskatchewan Institute of Applied Science and Technology and regional community colleges. Working with the relevant university faculties and arts organizations, they should provide community arts programming to the rural areas of the province. The Task Force therefore recommends:

RECOMMENDATION 72:
That the Extension Division at the University of Saskatchewan and the Department of Extension at the University of Regina increase their arts programming in rural areas.

Artist-in-Residence Programs

An arts and educational program that was unanimously applauded at the public hearings by smaller centres and rural communities was the Artist-in-Residence Program. Professional artists living in rural communities function as role models for amateur artists and, as the Battlefords Regional Association said in its brief, provide "technical support and promotion of talent in a hands-on manner." These programs are of great benefit to professional artists as well, allowing them a reasonable standard of living and the opportunity to do their own work. Arts councils, recreation associations and school divisions requested the expansion of this program.

The brief from the Leader School Division summarized the need for and benefits of an artist living and working in a community. "We have talented and educated local residents who are capable of assisting in all aspects of Fine Arts but professional direction is necessary to make these endeavors successful....Since resource persons, theatre productions, musicals, [and] art displays are available mainly in urban centres, the Artist-in-Residence concept would allow our rural areas to participate more fully in Fine Arts programs." The Task Force recommends:

RECOMMENDATION 73:
That an expanded Artist-in-Residence Program become part of the Arts Agency's mandate.

With year-long residencies (which provide a stable period of employment for an artist), the current arrangement of dividing an artist's time between community work and his/her own artistic projects functions well for visual artists and writers. Such scheduling, however, does not function as well for performing artists who work on collaborative projects for a specific duration. Community theatre activities and professional theatre engagements, for

example, tend to be concentrated in six- to eight-week periods. It would be more useful for both artists and communities if the program were flexible enough to allow various options such as the following: a stage designer traveling to various locations around the province to help local groups with lighting, set design, etc.; or actors, directors and choreographers working in a series of communities for six weeks followed by a comparable period of time to work on their own artistic projects. To allow for these kinds of options, the Task Force recommends the following:

RECOMMENDATION 74:
That the artist-in-residence program allow for more flexible scheduling arrangements tailored to the specific resource needs of the communities and the requirements of the artist's professional situation.

V. VOLUNTEERS

One of the most moving presentations to the Task Force was an appeal for the support of the arts in rural Saskatchewan from the Central Butte and District Arts Council. "The Task Force needs to know that funding is a serious concern along with the dwindling number of volunteers in rural Saskatchewan due to the erosion of the family farms and rural communities. Without volunteers to continue the work of Arts Councils and similar groups, the Arts will cease to be available to many communities and artists will suffer as will the general public....If the Arts in rural Saskatchewan are allowed to wither and die, we will all be poorer."

At all levels, from all organizations and communities, the catch-phrase of the public hearings was "volunteer burnout." The Central Butte brief identified one of the causes in rural Saskatchewan—as the population shrinks, there are fewer people for all community organizations to draw on and a fierce competition for volunteer time. In the Town of Lipton, for example, which has a population of 300 people and a rural base of only 300 more, the local arts council counted 44 organizations, all requiring volunteers.

Earlier in this report, we identified the role of women in the volunteer sector. The most hard-working and committed group in the arts community, many of them no longer have the time to volunteer because they work both inside and outside the home. As a result, even in large communities, the pool of volunteers is growing smaller. The same volunteers are used year after year, accepting responsibilities with little or no training and no financial reward. Few organizations possess recruiting skills, and funding shortages have forced many groups to fill staff positions with volunteers, asking them to accept unreasonable responsibilities. As well, the role of the volunteer is definitely changing. With increasingly complex decisions to make and tasks to perform, volunteer boards of arts organizations must become more professional.

Volunteers will always be an essential element in the arts in Saskatchewan. In order to ensure that they are rewarded for their efforts and that organizations get the maximum benefit from volunteer labour, the Task Force recommends:

RECOMMENDATION 75:
That all organizations develop and continually evaluate their policies and practices with regard to volunteer and board recruitment, training and deployment.

RECOMMENDATION 76:
That the boards of arts organizations ensure that volunteer and board training is a high priority.

RECOMMENDATION 77:
That arts funding include adequate resources to cover staff costs for marketing and promotion, fund-raising, volunteer coordination and administration, as well as programming needs.

RECOMMENDATION 78:
That staff of the Arts Agency act as a resource for board and volunteer training.

(See also Recommendation 58 under the "School of the Arts.")

VI. COMMUNICATIONS

At the public hearings and in the briefs, organizations and individuals expressed the desire to acquire information about programs, events, achievements and profiles of artists and arts organizations. The Task Force has identified an urgent need for better communication among artists and arts groups across the province. Too frequently the Task Force heard, "We don't know what each other is doing." To facilitate communication throughout the arts community, the Task Force recommends:

RECOMMENDATION 79:
That the Arts Agency investigate with its client groups the feasibility of establishing a provincial arts journal.

Considerable concern was also expressed about training for arts journalists. Artists in all disciplines grow and develop professionally when there is an informed critical community that grows along with them. Arts audiences become more aware of the demands and skills required by artists and the various art forms when insightful criticism is available. At present, an educated and informed response to the arts in Saskatchewan has been inadequate. The Task Force proposes the School of the Arts and both universities, including the University of Regina's School of Journalism, should offer courses in arts/critical writing in order to improve the quality and quantity of arts media coverage. The Task Force therefore recommends:

RECOMMENDATION 80:
That both Saskatchewan universities and the School of the Arts offer courses in critical writing and reviewing of the arts.

Everywhere the Task Force held hearings and in several briefs submitted to the Task Force, there were complaints about the inadequate coverage of the arts (with the exception of movie reviews) and an absence of critical commentary by informed reporters. The New Dance Horizons brief expressed their organization's frustration with media coverage of dance performances. "In Regina, there is a concern within the arts community regarding the lack of coverage of local events in the printed media. In the past three years, the Leader Post has rarely reported on dance, and when it has, the newspaper's policy has been to assign reporters unknowledgeable in dance....As a result, the newspaper does not contribute to informing and educating readers, which must be one of its main objectives."

RECOMMENDATION 81:
That representatives of the Arts Agency meet with the media to encourage the hiring of writers trained in critical writing and reviewing of the arts.

While recommendations about general media coverage are beyond the scope of the Task Force, the members believe that the inadequate coverage of the arts is symptomatic of a larger problem with all media in Saskatchewan. In some rural areas, for example, artists and arts organizations have had to provide their own coverage in order to get any exposure at all. Subscribing to the importance of freedom of the media, the Task Force nevertheless believes that the media have a responsibility, in return for the public's trust, to inform the public and stimulate dialogue in all areas of Saskatchewan society.

In 1972, several Ontario newspapers established the Ontario Press Council to work on behalf of the public and the newspapers. The purpose of this Council, which is funded by the newspapers, is to defend the public interest in the freedom of the press. The Task Force believes that a similar arrangement should be established for all media in Saskatchewan and therefore recommends:

RECOMMENDATION 82:
That an independent media council be created to adjudicate complaints and concerns from the public about the conduct of the media in the province.

VII. FESTIVALS

Many activities, including berry-eating contests, have been called festivals; however, for the purposes of this report the Task Force will refer to arts festivals only. If festivals are to secure a valid place in the Saskatchewan arts community in the 1990's, their priority must be to make art of the highest quality accessible in new formats to new audiences. The Alberta Foundation for the Performing Arts in its eligibility guidelines for funding arts festivals defines a festival event as follows:

-consists primarily of performances by performing artists;
-engages professional performing artists for which fees are paid;
-presents multiple, distinct performances within a concentrated period of time;
-is non-competitive;
-has a festival atmosphere which is distinctly different from other performing arts events (e.g., concerts).

The Task Force finds these guidelines particularly useful as long as the terms "performance" and "performing artists" also include literary performances by writers.

Because of their vitality and the excitement they generate over a short period of time, festivals have the potential to create opportunities for new artists, new forms of art, new audiences and renewed volunteer and corporate support. They can lead to a growth in artistic quality because they provide a venue for performing artists to gain experience and expertise. In addition, they may develop a renewed interest in the art form and expanded audiences for regular artistic programs within the community.

Festivals also attract tourists and local residents to the festival area and produce economic spin-offs for the host community. For example, during Saskatoon's Fringe Festival in the summer of 1990, the merchants in the Broadway area, where the festival was held, experienced an immediate financial boost. One enterprising restaurateur filled his parking lot with chairs and tables and made an extra $15,000 over the five-day run of the festival. Over 10,000 people attended the event, which consisted of 150 performances. For the period of the festival, the Broadway area of Saskatoon buzzed with arguments and discussions about theatre.

Although the popularity and benefits of festivals are evident, the Task Force has several concerns. Present funding levels and the means of distributing funds are inadequate to meet the expressed need for festivals in this province. Criteria to judge quality and artistic policy have not been established by many festival organizers. Without criteria and policies in place, the festive atmosphere could lead to the exploitation of the artist and to the replacement of art that entertains with entertainment that lacks artistic qualities. Another danger identified at the hearings was that festivals can draw audiences and corporate support away from established ongoing arts organizations and their programs and cause financial shortfalls. The Task Force therefore recommends the following:

RECOMMENDATION 83:
That the Arts Agency adopt the definition of arts festivals presently used by the Alberta Foundation for the Performing Arts with the addition that the term "performing arts" includes literary performances.

RECOMMENDATION 84:
That the Agency, in consultation with existing arts festival organizations, develop an arts festival policy for the funding of festivals with consideration given to professional development and funding continuity. Criteria should address artistic quality, Saskatchewan content and local participation.

RECOMMENDATION 85:
That arts festival committees develop artistic policies for their organizations.

VIII. TOURISM

The Government of Saskatchewan has been widely promoting the province as a tourist destination. Arts events and venues—two of the province's richest resources—attract tourists and present Saskatchewan talent to our visitors. Tourists will lengthen their stay and plan to return if the community offers interesting places to visit, such as art galleries, and interesting events to attend, such as musical and theatrical performances.

In the past, tourism officials have expressed an interest in supporting existing arts events. Although the arts community has welcomed this interest and support, progress has been slow and efforts to co-ordinate activities and promote art venues and events have been underfunded. The province and the municipalities are overlooking the financial benefits that the arts contribute to the local and provincial economies by attracting tourists. The Task Force therefore recommends:

RECOMMENDATION 86:
That provincial and municipal tourism officials assume greater financial responsibility for the promotion of the arts in Saskatchewan as a major tourist attraction.

(See also Recommendation 18.)

IX. MUNICIPALITIES

In many communities, arts activities are organized by local arts councils composed of volunteers with little or no assistance from municipalities. During the public hearings, people from across the province expressed their frustration with their town or city council's emphasis on sports programming and facilities. One member of the Swift Current Allied Arts Council said, "Past experiences remind us much too frequently that local politicians have difficulty in recognizing artistic events as part of recreation in its broadest sense." Clearly, providing opportunities for local participation in the arts is as much a municipal responsibility as developing baseball diamonds and arenas.

The Saskatchewan Arts Alliance brief to the Task Force made the following statement on municipal obligations in the arts: "Many municipalities lack policies on the arts, and do not contribute meaningfully to the continued survival of those programs and organizations they take credit for. It is clear that municipalities must be encouraged to see their own responsibilities in securing the future of the arts in Saskatchewan." Municipalities must become partners with arts councils, local and provincial arts organizations, the two other levels of government and the business sector to ensure the growth of the arts in their communities and to provide their residents with access to arts activities.

The need for more diversified and coordinated programs is also evident in the larger urban centres. Here, as in rural Saskatchewan, arts councils should be encouraged to expand their roles and in many cases, their membership, to service the community in a more effective way. Both the Saskatchewan Urban Municipalities Association and the Saskatchewan Association of Rural Municipalities should play a leadership role in assisting councilors in understanding and appreciating the arts and their vital role in community life. The Saskatchewan Parks and Recreation Association should also assist their members in arts education so that recreation across the province takes on a broader meaning than it has in the past.

One of the first steps that must be taken is the development of municipal arts policies which recognize the arts as vitally important to Saskatchewan communities. Such a policy should include:

-a commitment to community arts programming;
-funding mechanisms designed specifically for the arts;
-civic art collections and commissions;
-the hiring of artists and arts administrators;
-the development of facilities for the arts and their provision to artists and arts organizations at affordable rates. (See Recommendation 31.)

An arts policy should also express a commitment to allocate 1% of the total capital construction costs of public facilities for the purchase and placement of art.

The Task Force therefore makes the following recommendations:

RECOMMENDATION 87:
That municipal arts policies be developed with involvement from local artists and arts organizations.

RECOMMENDATION 88:
That municipalities recognize the important role of arts councils in their communities and that they provide the resources necessary for the arts councils' operation.

RECOMMENDATION 89:
That municipal governments provide increased funding for the arts in their communities.

RECOMMENDATION 90:
That SUMA and SARM take responsibility for informing and educating their membership in the value of the arts.

RECOMMENDATION 91:
That in-service training in the arts be provided for its membership by the Saskatchewan Parks and Recreation Association (SPRA).

RECOMMENDATION 92:
That recreation boards and associations include representation from the arts community and that recreation directors have training in the arts and are committed to their development.

To increase the profile of the arts, to ensure the sharing of information, to encourage increased quality arts activities and to help municipalities understand their financial responsibilities in support of the arts, the Task Force recommends:

RECOMMENDATION 93:
That the Arts Agency and the Department of Culture, Multiculturalism and Recreation develop a strong network among Saskatchewan cities for education and exchange.

X. LIBRARIES

The role libraries play in supporting the arts in Saskatchewan was eloquently described in the Parkland Regional Library's brief: "The library system provides a communal dimension to the arts in Saskatchewan because of its presence in so many communities and its consistent, active promotion of the arts and, specifically, its commitment to western Canada's and Saskatchewan's arts communities. While creativity and an appreciation of the arts cannot be institutionalized...the public library system can be a positive institutional force that is generally supportive of all arts and provides a framework for growing public appreciation and understanding."

In many communities, the library is the major source of cultural material and the only cultural facility. It is involved in the promotion of literary programs, often in cooperation with the Saskatchewan Writer's Guild and in travelling art exhibitions, yet too often its contribution and its potential as a partner in arts promotion and delivery goes unrecognized. The Task Force commends the many libraries in Saskatchewan which have included the promotion of the arts in their mandate. It encourages those who are not as involved in the arts to re-examine their role as cultural centres within the community so that they may become stronger advocates of the arts. The Task Force therefore recommends the following:

RECOMMENDATION 94:
That libraries and local and provincial arts organizations cooperate in the sharing of facilities and the delivery of arts programs.

RECOMMENDATION 95:
That programming and gallery space for the arts be included in library facilities and that funding be put in place to support this development.

RECOMMENDATION 96:
That the regional libraries continue to support the provincial Artist-in-Residence Program and that the Saskatoon and Regina Public Libraries continue to co-fund the Canada Council Writer-in-Residence Program.

Over the past decade, the buying power of library acquisition budgets has decreased because of rising costs and shrinking funds and will decrease even further if the GST is implemented. The adverse effects of fewer book purchases on Saskatchewan publishers and authors have been significant. It is also unfortunate that acquisition dollars have decreased at a time when Aboriginal writers and publishers are producing books that help to fill a terrible gap in Canada's and Saskatchewan's literary and cultural history. The Task Force therefore recommends:

RECOMMENDATION 97:
That the provincial government and urban and rural municipalities commit funds to increase the acquisition budgets for Saskatchewan libraries and for collections serving the arts needs of the community.

RECOMMENDATION 98:
That all public and school libraries include Saskatchewan and Aboriginal content guidelines in their acquisition policies.

XI. SASKATCHEWAN MUSEUM OF ABORIGINAL ARTIFACTS

During the 1988 Winter Olympics held in Calgary, the Glenbow Museum exhibited "The Spirit Sings," a magnificent display of Aboriginal artifacts collected from across North America and Europe. The outrage the exhibition provoked from the Aboriginal community drew international attention to the political issues surrounding who owns and displays Aboriginal artifacts. Now part of private and public collections scattered throughout the world, the artifacts were taken from Aboriginal people in spite of their great spiritual and artistic significance to the community of origin. The Task Force strongly believes that Aboriginal people must regain ownership of Aboriginal artifacts and control their display. The repatriation of Indian and Métis artifacts is a necessary step in empowering Aboriginal communities and artists, in generating an increased awareness of the value of the traditional arts, and in rectifying the impression that civilization began with white settlement. The Task Force therefore recommends the following:

RECOMMENDATION 99:
That the Governments of Canada and Saskatchewan financially support the construction and maintenance of a Saskatchewan museum for the repatriation, collection, preservation, research, exhibition and interpretation of Aboriginal artifacts.

XII. POLICY

Throughout the public hearings and discipline dialogues, the Task Force heard that a provincial policy for the arts was a necessary and logical out-come of the Task Force report. The Saskatchewan Arts Alliance brief summed up the feelings of the arts community as a whole when it said, "Too many times we have held conferences, established task forces, made recommendations, without any planned follow-through. Ad hoc measures have been taken (and become policies by default), with little consideration as to whether they are the most desirable or applicable ....Policy development in other provinces shows that a process of consultation and cooperation is essential in all stages of developing and implementing policy. The Task Force on Arts Strategy's report and recommendations can form the basis for this process." Recognizing the importance of a government arts policy, the frustration of the arts community and the redundancy of task forces, this Task Force recommends the following:

RECOMMENDATION 100:
That the Government of Saskatchewan use the Saskatchewan Arts Strategy Task Force Report as the basis for the development of a provincial policy for the arts and that this policy continually be evaluated and revised.

IMPLEMENTATION

The Arts Strategy Task Force respectfully provides the Minister of Culture, Multiculturalism and Recreation with the following guidelines for the implementation of its findings and recommendations.

1. The report is presented to the Minister of Culture, Multiculturalism and Recreation.

2. The Minister releases the report to the public with an invitation to respond within a minimum of 60 days.

3. The Minister immediately increases the amount of funding to the professional community as per Recommendation 55.

4. The Department of Culture, Multiculturalism and Recreation establishes a small advisory group representative of the community to periodically review the progress of implementation and to receive comments from the public.

5. The Department evaluates the recommendations of the Saskatchewan Arts Strategy Task Force on the following basis:

   a. Will implementation of the recommendations remove the barriers and help to achieve the vision?

   b. Do the benefits of implementation of the recommendations justify the costs?

   c. How can successful implementation be measured?

6. The Department with the participation of appropriate agencies develops an action plan to implement the recommendations according to a schedule.

7. The Department receives the necessary participation from the relevant agencies, departments, arts organizations, etc. for the implementation of the action plan.

REFERENCES

Unless otherwise indicated, all quotations are from the briefs submitted to the Arts Strategy Task Force.

Arts Policy Review Committee. Manitoba Arts Policy Review Report. Winnipeg: Government of Manitoba, Department of Culture, Heritage and Recreation, May 1990.

Department of Culture and Recreation. The Economic Impact of Culture and the Arts. Regina, 1985.

Ekos Research Associates Inc. Linking Artists and Audiences. Ottawa: Arts Policy, Communications Canada, June 7, 1989.

"Facts on the Arts." Appendix. Art Action, Volume 14 Number 3, Autumn 1989.

Hillis, Doris. Plainspeaking. Regina: Coteau Books, 1988.

Sapp, Allen. A Cree Life:The Art of Allen Sap. (Introduction by John Anson Warner and Thecla Bradshaw). Vancouver: J.J. Douglas, 1989.

Schroeder, Andreas. Word for Word. Edmonton: Alberta Culture and Multiculturalism, October 1988.

Standing Committee on Communications and Culture. Minutes of Proceedings and Evidence of the Subcommittee on the Status of the Artist. Ottawa: Government of Canada, Department of Communications, 1989. (Referred to in this report as Status of the Artist.)

APPENDICES

APPENDIX I - BRIEFS PRESENTED AT PUBLIC HEARINGS

La Ronge - March 31, 1990

Earl Cook & Debbie Noble

Yorkton - April 4, 1990

Parkland Library System
Lipton and District Arts Council
Yorkton Short Film and Video Festival
Melville Arts Council
Kamsack and District Arts Council
Yorkton Arts Council
Mick Burrs
Saskatchewan Music Festival Association - Yorkton

Prince Albert - April 4, 1990

George Glenn
Prince Albert Parks and Recreation
Little Gallery Committee
City of Prince Albert
Prince Albert Arts Council
Prince Albert Boys Choir
Saskatchewan Urban Native Teacher Education Program (SUNTEP) Theatre
Saskatchewan Institute of Applied Science & Technology (SIAST) Woodland Campus
Prince Albert Multicultural Council
Gary Greenshields
Saskatchewan Orchestral Association
Wapiti Regional Library
Intercultural Communications Interculturelles
David Hall
Joe Wong
Roman Catholic Youth Ministry
Harold Tadei
Jonni Turner
Adeline Ferguson

Weyburn - April 5, 1990

Queen Elizabeth School
City of Weyburn - Department of Recreation & Culture
Weyburn Arts Council
Estevan Arts Council
Saskatchewan Music Festival Association - Weyburn
Wheatland Souris Regional Recreation Association
Estevan National Exhibition Centre

Melfort - April 5, 1990

Melfort Amateur Dramatics
Saskatchewan Music Festival Association - Melfort
Lee Gowan
Tisdale Composite High School
Tisdale Arts Council
Judge Eric Diehl
Nipawin Arts Council

Humboldt - April 10, 1990

Saskatchewan Music Festival Association - Humboldt
Saskatchewan Music Festival Association - Saskatoon
Quill Plains Arts Council
Saskatchewan Music Educators Association
Humboldt School of Dance

Moose Jaw - April 11, 1990

Moose Jaw Arts Council
Moose Jaw Art Museum
Organization of Saskatchewan Arts Councils
Saskatchewan Music Festival Association - Moose Jaw
Pam Staples
Michael Gilmour
James McWilliams
Robert Currie
Moose Jaw Chautauqua

Regina - April 6, 1990

Regina Public Library
Dunlop Art Gallery
Mackenzie Art Gallery
Saskatchewan Community Theatre
Saskatchewan Filmpool Co-operative
Canadian Conference of the Arts
Regina Arts Commission
Wheatland Theatre
University of Regina - College of Fine Arts
Aboriginal Writers of Regina
Victor Jerrett-Enns
South Saskatchewan Youth Orchestra
Museums Association of Saskatchewan
Don Johnson
Regina Philharmonic Chorus
Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA)
Regina Guild of Folk Arts

Regina - April 7, 1990

Professional Art Dealers Association of Canada (PADAC) Art Foundation
Dance Saskatchewan
Globe Theatre Society
Neutral Ground Gallery
Ven Begamudre
Saskatchewan Writers Guild

Gold Fever Festival Association
Chinese School of Dance
Dale Milne
Regina International Childrens Festival
Regina Symphony Orchestra
Regina Summer Stage Inc.
Association des Artistes de la Saskatchewan
Saskatchewan Choral Federation

St. Walburg - April 18, 1990

Saskatchewan Music Festival Association - Meadow Lake
Turtleford Allied Arts Council
St. Walburg Allied Arts Council
St. Walburg Chamber of Commerce
Town of St. Walburg
River Junction Parks and Recreation
Dixie A. Burletoff
Meadow Lake & District Arts Council

Swift Current - April 18, 1990

Saskatchewan Band Association
Swift Current National Exhibition Centre
Shaunavon Arts Council
Saskatchewan Cultural Exchange Society
Ron Welgan
Morse & District Arts Council
Swift Current Little Theatre
Bev & Stan Dyck
Chinook Regional Library
Leader School Division
Swift Current Allied Arts Council
Saskatchewan Music Festival Association - Swift Current
Swift Current Comprehensive High School

North Battleford - April 19, 1990

Franz Zeidler
Canadian Artists Representation, Le Front Des Artistes Canadiens (CARFAC)
North Battleford Music Festival Association
Battleford Allied Arts Council
Michael Taft
Lakeland Library Region
City of North Battleford
Multicultural Council of Saskatchewan
Saskatchewan Writers Guild - Literary Arts in Education Committee
Battlefords Regional Recreation Association
North Battleford Performing Arts Centre

Kindersley - April 19, 1990

Town of Kindersley
Luseland Arts Council
Saskatchewan Music Festival Association - Kindersley
Michael Martin
Kindersley & District Arts Council
Eston Arts Council
Phillip Fournier
Unity Arts Council

Saskatoon - April 20, 1990

Carol Wiwchar, Nadine Shalley & Glen Gillis
Festival Saskatoon
Peoples' Video Centre
AKA Artists Centre
Saskatchewan Institute of Applied Science & Technology (SIAST) Woodland Campus
Saskatoon Jazz Society
Saskatoon Board of Education
City of Saskatoon
Saskatchewan Drama Society
Saskatchewan Youth Orchestra
University of Saskatchewan - Department of Extension
University of Saskatchewan - Department of Drama
University of Saskatchewan - Department of Music
University of Saskatchewan - Department of English
Saskatchewan Motion Picture Association
Saskatchewan Playwrights Centre
Northern Saskatchewan International Childrens Festival
Saskatchewan Orchestral Association
Saskatoon Suzuki String Program
Immigrant Women of Saskatchewan

Saskatoon - April 21, 1990

Nightcap Productions
Saskatchewan Arts Alliance
Broadway Painters' Workshop
University of Saskatchewan - College of Physical Education
University of Saskatchewan - Department of Art & Art History
University of Saskatchewan
Pat Lorje
Saskatoon Opera Association
Coteau Books
Persephone Theatre
Saskatchewan Cultural Exchange Society
Canadian Art Gallery Educators
Saskatoon Symphony Society
Saskatchewan Council of Cultural Organizations
Saskatchewan Arts Board

APPENDIX II - BRIEFS SUBMITTED BUT NOT PRESENTED AT PUBLIC HEARINGS

Rosemont Art Gallery
Telecable Ten
Assiniboia Gallery
NeWest Review
Prince Albert Writers Group
Saskatoon Gateway Players
Joyce Middlebrook
Carrot River & District Recreation Board
Waldeck Local School Board
Lorna Young
The Photographers Gallery
Tibor Feheregyhazi
Donna Kriekle
City of Moose Jaw - Parks, Recreation & Culture Department
Regina Public School Division
Linda Heinrichs-Demorest
Eatonia Arts Council
Odette Greabeiel Nicholson
Soo Line Historical Society
German Heritage Society
Judy Niebergall
Moose Mountain Arts Council
Lorne Beug
Saskatchewan Society for Education Through Art
South West Artist Guild
Saskatchewan Craft Council
Town of Pilot Butte
Marline Zora
Regina Little Theatre Society
Lois Dalby
Olwen Stoneham
Melville Heritage Museum Inc.
Chris Lindgren
Design Council of Saskatchewan
Prairie Pipe Band Association
Central Butte & District Arts Council
Melville Dance Association
Yevshan Ukrainian Folk Ballet Ensemble
Swift Current Multicultural Council
Lanigan & District Arts Council
Saskatoon Musicians Association
Prairie Sculptor's Association Inc.
Kerrobert & District Arts Council
Hepburn Parks & Recreation Board
Saskatoon (East) School Division
New Dance Horizons
Jack Freeman
Saskatoon Concert Band
Saskatchewan Library Association
Mendel Art Gallery
Esterhazy Music Boosters Inc.
Marnie Gladwell
25th Street Theatre Centre
Melville Art Club
Western Producer Prairie Books
Weigl Educational Publishers Limited
University of Saskatchewan - College of Education
Saskatchewan Culture, Multiculturalism & Recreation

APPENDIX III - SASKATCHEWAN ARTS STRATEGY TASK FORCE MEMBERS

Jan Delage, Chair
Ian C. Nelson, Vice-Chair

Gail Bear
Tom Bentley-Fisher
Shirley Bracewell
Patricia Dewar
Joe Fafard
Esther Hanson
Richard Kerr
Doris Larson
Wayne Schmalz
Fraser Seely

Staff
Donnie Parker, Administrative Co-ordinator
Colleen Mahoney, Administrative Assistant
Lorna Crozier, Writer for the Report